NORTHERN INDIAN MUSIC

VOLUME II

THE MAIN RĀGĂS

BY THE SAME AUTHOR

NORTHERN INDIAN MUSIC, VOLUME I: *History, Theory and Technique.*

AN INTRODUCTION TO THE STUDY OF MUSICAL SCALES.

A CATALOGUE OF RECORDED CLASSICAL AND TRADITIONAL INDIAN MUSIC.

HINDU RELIGIOUS MUSIC AND RECORDINGS *with text notation, introduction and notes.*

★

YOGA: *The Method of Re-integration.*

In Preparation

THE METAPHYSICAL THEORY OF SOUND AND ITS APPLICATION TO LANGUAGE AND MUSIC.

NORTHERN INDIAN MUSIC

Volume Two

THE MAIN RĀGĂS

ALAIN DANIÉLOU

UNIVERSIT

Halcyon Press: London

under the auspices of UNESCO

FIRST PUBLISHED IN GREAT BRITAIN IN 1954
BY
HALCYON PRESS (Barnet) LTD, 5 BLENHEIM ROAD, BARNET, HERTFORDSHIRE

Copyright
All rights Reserved

PRINTED AND MADE IN GREAT BRITAIN BY THE ALCUIN PRESS
WELWYN GARDEN CITY, HERTS

श्रुतिस्मृत्यादि-साहित्य-नानाशास्त्रविदोऽपि च ।
सङ्गीतं ये न जानन्ति द्विपदास्ते मृगाः स्मृताः ॥

"Even if he be an expert in the Revealed and the traditional scriptures, in literature and all sacred books, the man ignorant of music is but an animal on two feet."

AUTHOR'S NOTE

The rāgăs of which notations appear in this book conform to the Benares Musical Tradition. They have been noted as played on the Sarasvatī Vīṇā by Śhrī Śhivendranāth Basu of Benares and with his kind help and advice. Though they often slightly differ from those noted by Bhātkhaṇḍe and other modern compilers this does not mean that any of these authorities is mistaken but that some variations in form and name have gradually appeared in the rāgăs as taught in the different parts of India.

The rāgă-poems marked with a five-pointed star were translated in collaboration with the late Lewis Thompson.

CONTENTS

	Page
AUTHOR'S NOTE	vi
INTRODUCTION	ix
The Modes or Rāgăs—The expression of the Rāgăs—Correspondences — The Rāgă-poems — Notation — Remarks on the Notation	
1 *EARLY MORNING RĀGĂS*	
I. Lalită	15
II. Vibhāsă	22
III. *Bhairavă Group*	
Baṅgālă	27
Bhairavă	32
Rāmăkalī	37
Guṇăkalī	42
IV. *Toḍī Group I*	
Toḍī	47
Vilāsăkhānī	53
V. *Toḍī Group II (Yavanăpūrī)*	
Yavanăpūrī	58
Āsāvarī	63
2 *LATE MORNING RĀGĂS*	
VI. *Bhairavī Group*	
Ṣhaṭ	71
Bhairavī	76
Bhūpālă	81
VII. *Bilāval Group*	
Bilāval	86
Alhaiyā	91
3 *NOON AND AFTERNOON RĀGĂS*	
VIII. *Sāraṅgă Group*	
Sāraṅgă	97
Gauḍă Sāraṅgă	102
IX. *Śhrī Group*	
Śhrī	107
Bhīmăpalāśhrī	112
Multānī	117

4 *EVENING RĀGĂS* Page
X. Pilū 123
XI. *Pūrăvī Group*
Pūrăvī 128
Mārăvā 133

5 *RĀGĂS OF THE EARLY NIGHT*
XII. *Kalyāṇă Group*
Imană or Yamunā 141
Kāmodă 146
Kedārā 150
Bhūpālī 155
Chhāyānaṭă 162
XIII. Khammājă 167

6 *RĀGĂS OF THE DEEP OF NIGHT*
XIV. *Kānaḍā Group*
Kānaḍā 175
Bāgeśhrī 182
Jayăjavantī 187
Bahār 193
Kāfī 197

7 *RĀGĂS OF MIDNIGHT AND LATE NIGHT*
XV. Mālăkośhă 205
XVI. Bihāgă 211
XVII. Parāj 215
XVIII. Kalingaḍā 219

8 *SEASONAL RĀGĂS*
XIX. *Spring Rāgăs*
Hindolă 225
Vasantă 231
XX. *Rāgăs of the Rainy Season*
(Śhuddhă) Mallār 236
Meghă Mallār 241

DISCOGRAPHY

Recommended recordings of Indian and Tibetan music. 246

INTRODUCTION

THE MODES OR RĀGĂS

EACH rāgă or mode of Indian Music is a set of given sounds called notes (svară-s) forming with a permanent tonic certain ratios. To each of these ratios is said to correspond a definite idea or emotion. The complex mood created by the mixture and contrast of these different ideas or emotions is the mood or expression of the rāgă. The harmonious relations which exist between the notes and which can be represented by numerical ratios do not exclusively belong to music. The very same relations can be found in the harmony which binds together all the aspects of manifestation. These ratios can express the change of the seasons and that of the hours, the symphony of colours as well as that of forms. Hence the mood of a rāgă can be accurately represented by a picture or a poem which only creates an equivalent harmony through another medium.

The expression of the Rāgăs

The expression of a rāgă is thus determined by its scale. It results from the expressions of each of the intervals (śhrutis) which the different notes form with the tonic.

The ascending scale in a rāgă often slightly differs from the scale descending. In some rāgăs are found additional accidental notes used only in the particular context of definite melodic variations. Thus the mode *Pilū* offers no less than twelve notes, though most of them are limited in their use to particular ornaments. The use of these accidental notes allows the bringing out of subtle shades of colouring within a mood. For example, a major second (Ri śhuddhă) always expresses strength and self-assertion. Used only in appoggiatura, it will give a faint idea of self-assertion, at once melting away. Thus it may express a vacillating resolve. Similarly a nuance of sadness, or of love, can be brought out by careful and impermanent use of the intervals that corresponds with these emotions.

Correspondences

Since there are only five intervals (śhrutis) of each type (Jāti), which may be used in music, a few pentatonic modes can alone express pure, unvariegated moods. Because of their forceful character, these pentatonic scales were known to ancient music as the male rāgăs.

By adding further notes to the male rāgăs, various hexatonic and heptatonic scales can be formed which, since some of their intervals must necessarily belong to different types of expression, will show more contrast or indecision, and so, in a way, more delicacy and subtlety. Such scales are known as the rāgiṇīs, the feminine counterparts or consorts of the male modes. Thus every rāgă whose śhrutis belong to a single group will tend to be represented in picture or poem by a god or a man, a rāgă of mixed śhruti-jātis by a goddess or a woman.

This rule, which corresponds to a fundamental classification in the ancient system of Nandikeśhvară, lost much of its rigidity when the three main original systems of Indian music began to get mixed up, especially when, during Moghul times, the great musicians lost all contact with the Sanskrit theoretical books. This is why in modern music we come to see that the ancient basic enharmonic mode which was known as Bhairavă is now called Guṇăkalī and is considered a rāgiṇī while the modern Bhairavă is a seven-notes scale. It should, however, be remembered that these changes are merely matters of names and classification and do not affect the modes as such or the music in general.

The Rāgă-poems

Poems describing the mood of the rāgă are found in a number of Sanskrit works on music. References to them in other works seem to show that many of them were originally part of a treatise (now believed lost) by Kohală, one of the earliest writers on music. The two best collections of poems available in print are found in the *Chatvārimśhăch'hatărāgă-nirūpanam* attributed (some think wrongly) to Nāradă and in the *Saṅgītă-Darpaṇă* of Dāmodară Miśhră. Many of the poems are common to both. There are, however, many unpublished works, some of which are very ancient, which give numerous poems and definitions of the scales in the different

schools, important ones being the *Rāgă Ratnākară* of Gandharvă Rājă (a work belonging probably to the medieval period) and the *Rāgă Sāgară.*

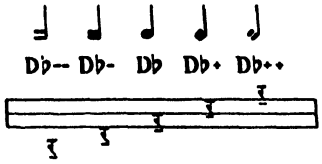
The *Chatvārimśhăch'hatărāgănirūpaṇam* has been variously dated from several centuries B.C. to the fourteenth century A.D. Many of its verses are found in the thirteenth-century *Saṅgītă Ratnākară*, and most of its rāgă-poems are reproduced in the early eighteenth-century encyclopaedia, the *Śhivătattvă Ratnākară* which quotes only Śhaivă works. The *Saṅgītă Darpaṇă*, which is partly a compilation, is a work of the early seventeenth century. The nineteenth-century Bengali work *Rāgă Kalpă drumă*, also reproduces further poems whose sources have not so far been ascertained.

It is not easy to determine which scale corresponds with a given poem or picture, for the names of the ancient rāgăs are now often attributed to scales which have changed. And, again, a rāgă of Southern India may, nowadays, differ considerably from one called by the same name in Northern India.

For the present we shall take it that the ancient poems refer in most cases to the rāgăs as they are known to-day.

Notation

Śhrutis (intervals of one comma): D♭-- D♭- D♭ D♭+ D♭++



Komal (flat) र; *Tīvră* (sharp) ऩ; hold sound ऽ; no sound -;

Mātrās: one mātrā स; two mātrās स ऽ; etc. half mātrā स;

quarter mātrā स; three 1/3 mātrā स र ग etc.

Octaves: high octave र, middle octave र, lower octave र;

Ornaments: *mīḍă* (glissando) स्ग; *gamakă* (grace) सरस, सस,

सँ = सरस, सँ = सस, सँ = सरसस.

Intensity: *pp* very soft; *p* soft; *mf* moderately loud; *f* loud; *ff* very loud.

Accents: ส accent. ส stop sound as soon as uttered;

phrasing ส . . . ว;

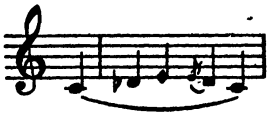
< increase voice; > decrease voice.

repeat ‖: . . . . :‖

In the rarely used ♩ and 𝅗𝅥 the sides remain open for crotchet and quaver and are closed for minim and semi-breve ♩ 𝅗𝅥.

Remarks on the Notation

1. In the staff notation accidental flats or sharps remain in effect for a whole measure bar, as is usual, even if their interval, their 'śhruti' is altered.

For example in: 

the second lowered D is also flat.

2. The bar divisions indicated are meant only for the facility of reading. They do not correspond to rhythm-units (tālă) since in the Ālāpă, the first exposition of the theme, alone given here, there can be no complex rhythm but mere time-units (mātrās).

Examples

1. The examples of expressive motives given with each rāgă are those eventually explained by our teacher; they are, of course, by no means exhaustive.

2. Examples of short variations will be found in the following rāgăs: Śhrī, Bhīmăpalāśhrī, Bhūpālī, Jayăjavanti, Mālăkośhă.

I EARLY MORNING RĀGĀS

1 EARLY MORNING RĀGĂS

1 LALITĂ—*at dawn*

Lalită

अतिस्निग्धोऽतिगौरश्च दिव्यगन्धानुलेपनः ।
मृगपाणिर्जटाधारी योगी ललितसंज्ञकः ॥

(*Chatvārimśhach'hată Rāgă nirūpaṇam* p. 14)

* This very fair and amiable yogi, anointed with divine fragrances, with tangled locks and a deer coming to his hand, is known as Lalită.

Lalitā

चामीकराभा ललिता सुमुग्धा
वीणाधरा कोकिलपाणिपद्मा ।
कल्पद्रुमाधः स्थलसंस्थितापि
पयोधरामण्डितकोटिकामा ॥

(*idem* p. 13)

* Lalitā, charming in her innocence, is bright like gold. While she holds a lute, a cuckoo perches on her lotus hand. She is seated beneath the Wishing-tree, her breasts all unadorned, a thousand times desirable.

वीणापुस्तकपाणीं मञ्जुलकेलीं सुखेन जल्पन्तीम् ।
अरुणारविन्दनयनां ललितां सङ्गीतमातृकां ध्याये ॥

(*Rāgă Sāgară* 3, 7)

A Vīṇā and a book in her hands, Lalitā appears, the Goddess of music. Charmingly playful she talks lightly, her eyes like red lotuses.

Lalitā

प्रफुल्लसप्तच्छदमाल्यधारी[1]
युवा[2] च गौरोऽब्जदलायताक्षः[3] ।
विनिःश्वसन्[4] दैव[5]वशात्[6] प्रभाते
विलासवेषा ललिता प्रदिष्टा ॥
or (यस्याः पतिः सा ललिता प्रदिष्टा ॥)

1: युक्ता or नीलकण्ठा । 2: रुचा or गौरी ।
3: गौरोत्पललोचनश्रीः or कृशाङ्गी तरुणीचलाक्षी
or सुगौरकान्तिर्युवती सुदृष्टिः । 4: विनिर्गता ।
5: श्वास । 6: विनिःश्वसन्ती सहसा ।

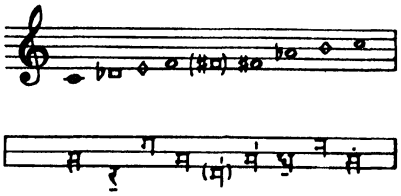
(*Chatvārimśhach'hatā Rāgā nirūpaṇam* p. 20,
Saṅgītā Darpaṇā 2, 63; *Śhivā tattvā Ratnākarā* 6, 8, 90)

* Lalitā, young and fair, and garlanded with seven-fold flowers. Her long eyes like the petal of the lotus. Sighing, overwhelmed by fate—still, at dawn, dressed for a lovers' meeting.

OR, IN ANOTHER READING

* The young and fair Lord of Lalitā wears a garland of the sweet-scented seven-fold flowers. His lovely laughing eyes are long like the petal of the white lotus. It is dawn. Overwhelmed by fate, Lalitā sighs dressed for a lovers' meeting.

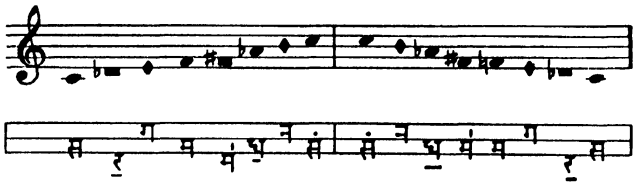
TUNING OF INSTRUMENT:



GROUP: independent

CLASS (*Jāti*):
Ṣhāḍava (hexatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): F(Ma) CONSONANT (*Samvādī*): C(sa)

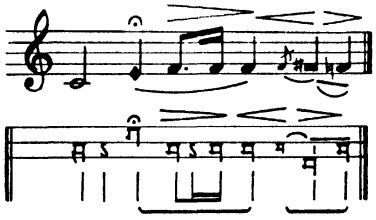
TIME OF PLAY: Early morning (before sunrise)

MODE TYPE (*Thāt*): Śhrī SCALE TYPE: Chromatic (plagal)

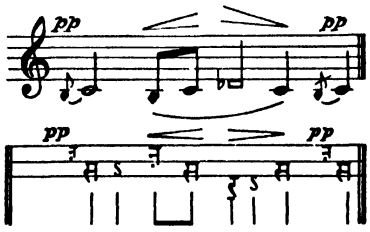
CHARACTERISTICS: No G (Pa); two F (2 Ma) [Bhātkhaṇḍe gives Lalitā with a natural A (Dha śhuddhă).]

EXPRESSION:
Dawn
G (Pa) is sunshine, the absence of G (Pa) expresses the absence of Sun. The presence of both F (Ma) and F♯ (Ma tīvrā) is characteristic of critical moments. It is found at sunrise, sunset, midday and midnight, equinoxes, solstices, etc.

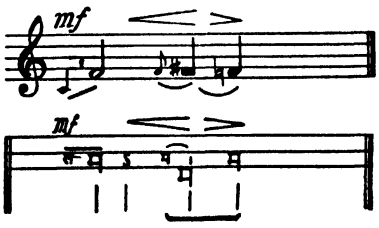
half-awake



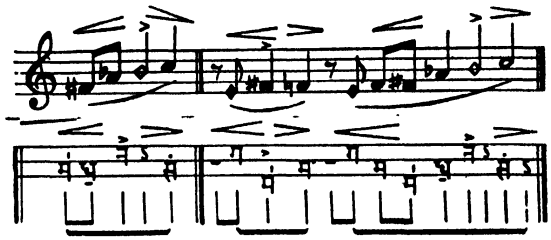
dawn



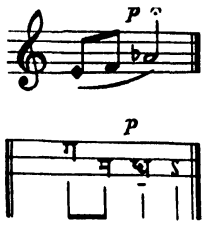
absence of Sun dawn



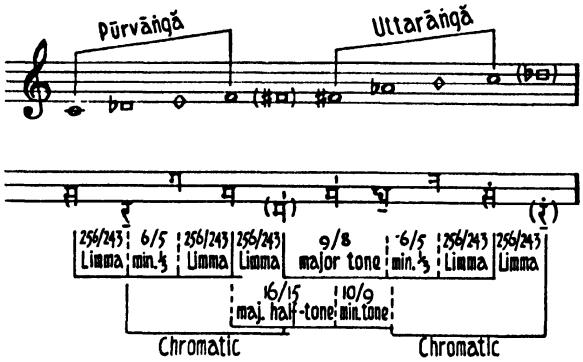
Coming Sunrise
B+ (Ni+)



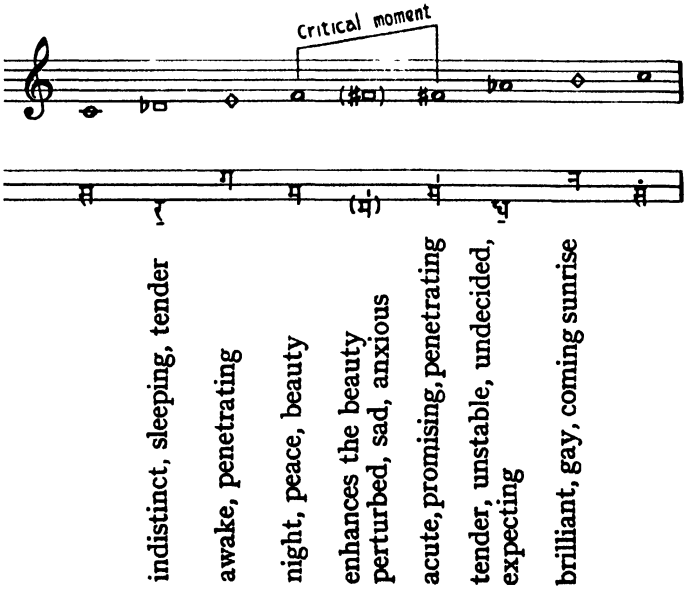
Night beauty and peace
(no sharp F) (no tivrā Ma)



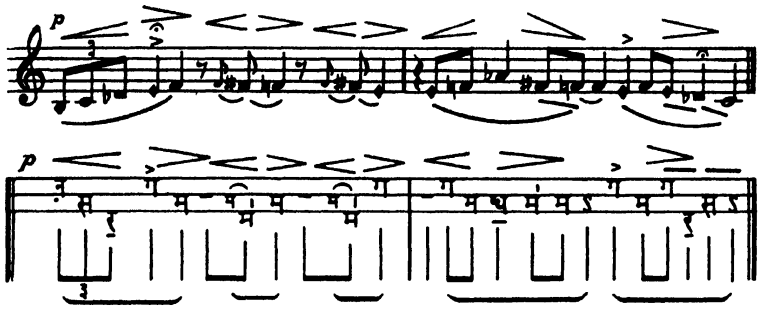
TETRACHORDS: (Scale analysis)



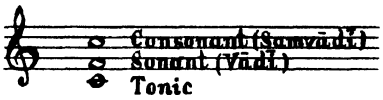
ŚHRUTIS: (Analysis of expression)

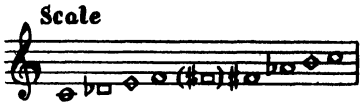


THEME (*Rūpā*):

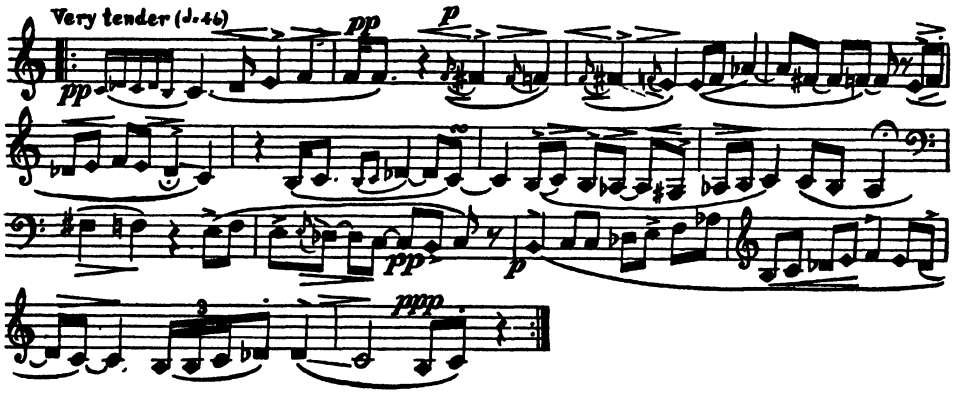


OUTLINE

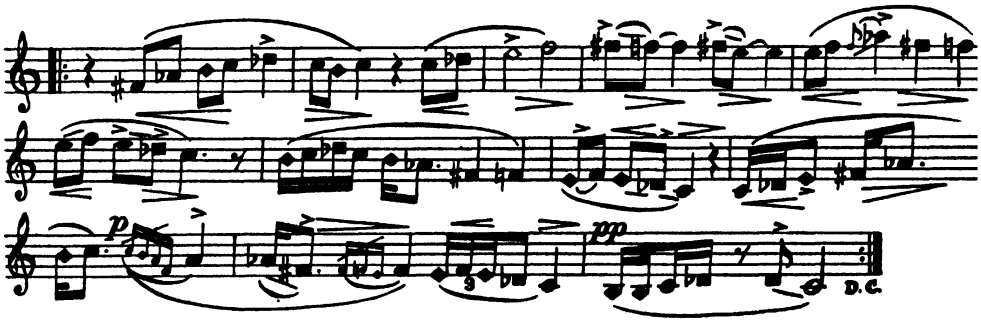




STHĀYĪ



ANTARĀ



OUTLINE

Vādī Samvādī

Scale

Mātrā 1=46

STHĀYĪ

I *very tender* *pp* *pp* *p* *pp* *ppp* II

ANTARĀ

pp *p*

Repeat from I to II

II VIBHĀSĂ—*at sunrise*

शुभ्राम्बरो गौरवर्णः सुकान्तिः
धीरोल्लसत् कुन्तलघृष्टगण्डः ।
सूर्य्योदये कुक्कुटपक्षिशब्दे
विभासरागः स्मरचारुमूर्त्तिः ॥

(quoted in *Rāgă Kalpădrumă* p. 30)

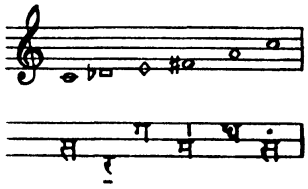
* Fair, and fair of face, with a white scarf. Bold like the cry of the cock at sunrise, his laughter sways the locks that brush his brow. Vibhāsă-rāgă is lovely like the God of Love Himself.

ललितवद्विभासस्तु

(*Saṅgītă Darpaṇă* 2, 136)

Vibhāsă is like Lalită.

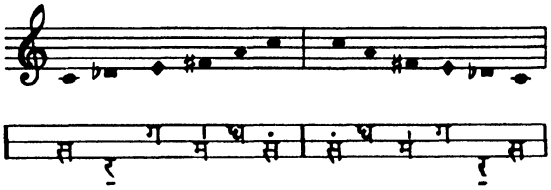
TUNING OF INSTRUMENT



GROUP: independent

CLASS (*Jāti*):
Auḍavă (pentatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): A (Dha) CONSONANT (*Samvādī*): E (Ga)

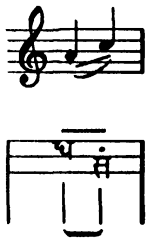
TIME OF PLAY: day at sunrise (after Lalită)

MODE TYPE (*Ṭhāṭ*): Mărăvă SCALE TYPE: Chromatic (defective)

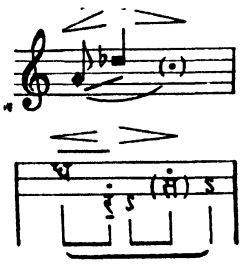
CHARACTERISTICS: no Pa (G) and no Ni (B). This scale is similar to that of the mode of spring Pañchamă. (Bhātkhaṇḍe, however, gives Vibhăsă with Ni (B) and Pa (G) in the descending scale.) In fact three different scales are known in Northern India under the name of Vibhăsă.

EXPRESSION:
loveliness, early dawn, twittering of the birds. (In Pañchamă where D flat (Ri komal) is short and never accentuated, the Vādī and Samvādī are F sharp (Ma tīvră) and C (Sa), and the expression is energetic and challenging.)

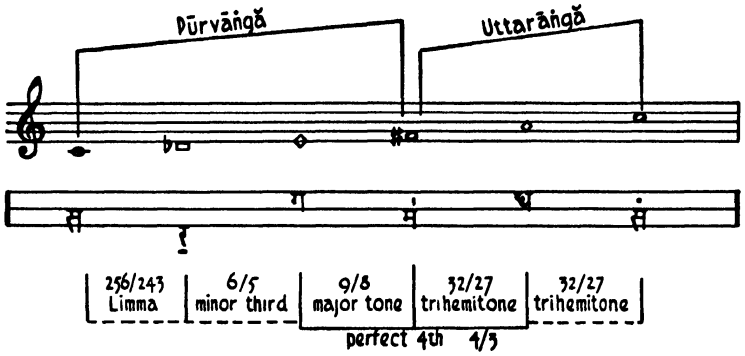
night



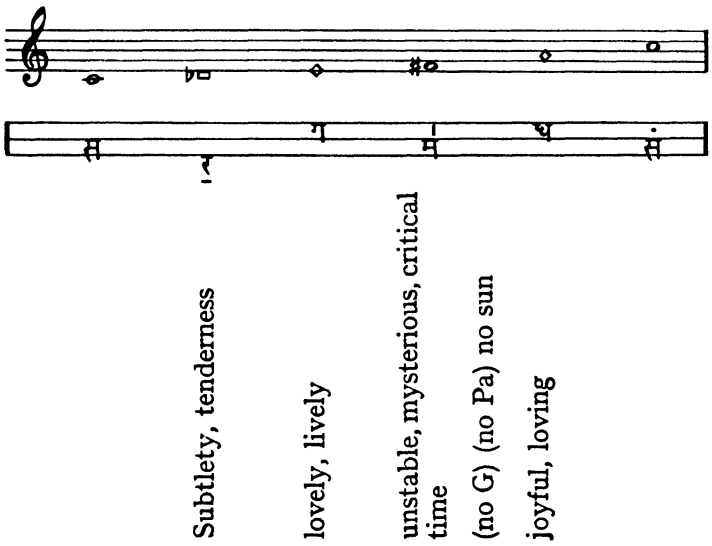
tender
mysterious



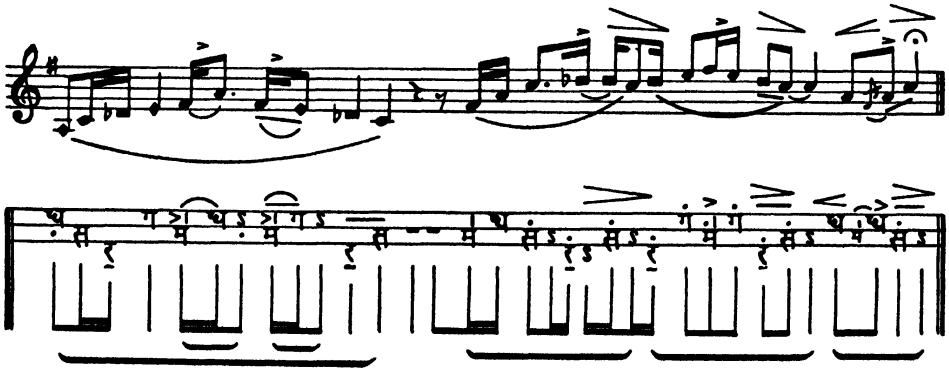
TETRACHORDS: (Scale analysis)



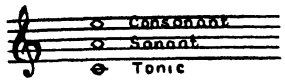
ŚHRUTIS: (Analysis of expression)



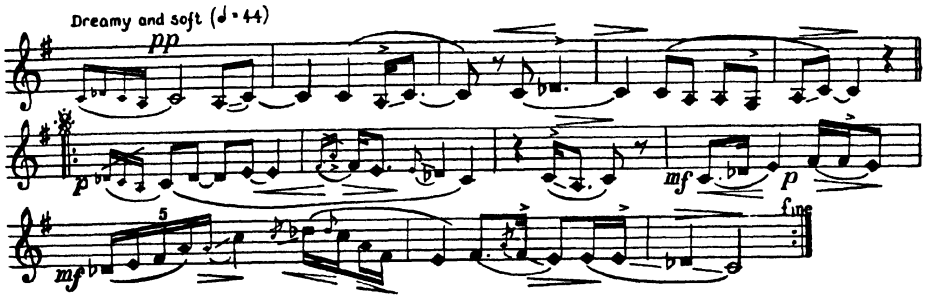
THEME (*Rūpă*):



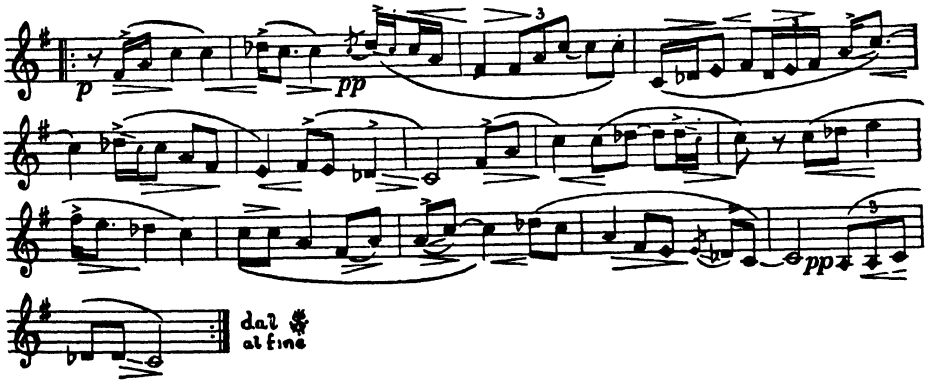
OUTLINE



I STHĀYĪ

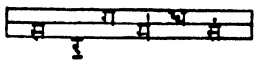


II ANTARĀ



Vādī Samvādī

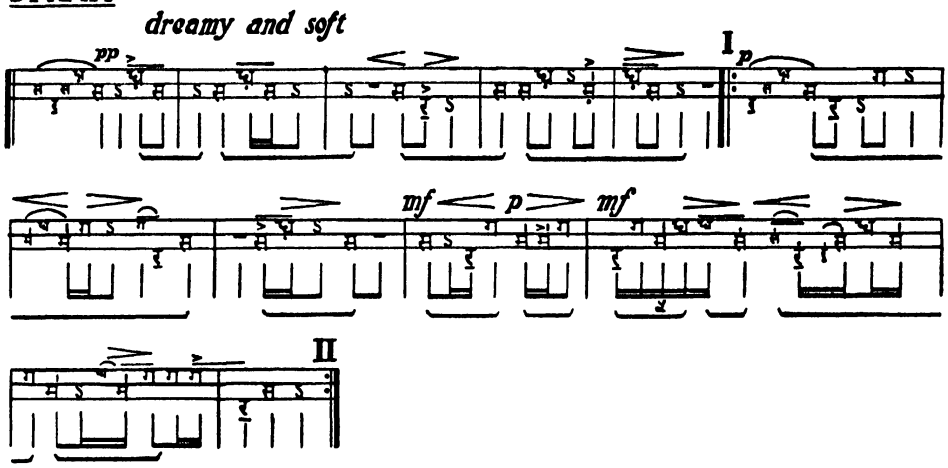
Scale:



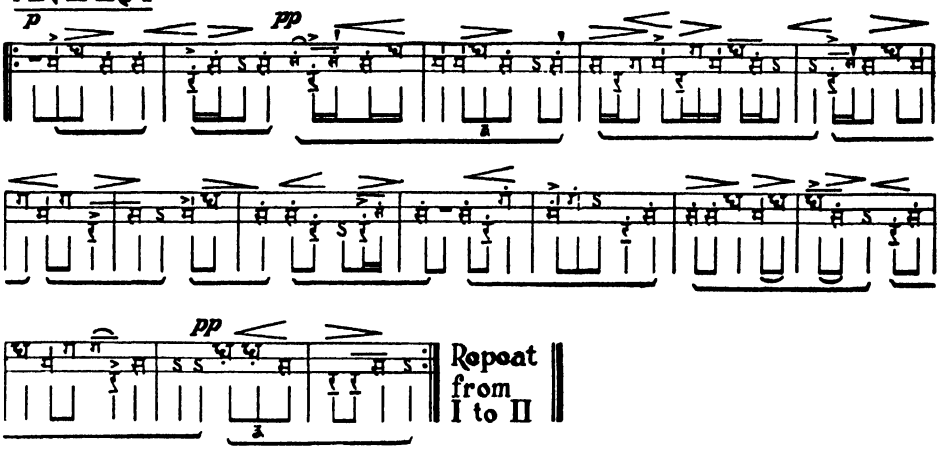
Mātrā 1 = 44

STHĀYĪ

dreamy and soft



ANTARĀ



III BHAIRAVĂ GROUP—*after sunrise*

BAṄGĀLĂ

Baṅgālī

कृष्णा कृष्णाम्बरा धीरा प्रगल्भा रतिलालसा ।
महास्तनी तन्त्रिहस्ता बङ्गाली केरवप्रिया ॥

(*Chatvārimśhach'hată Rāgă nirūpaṇam* p. 18)

* Dark, in a dark robe, determined, brazen, eager for lust, with big breasts and in her hand a lute, Baṅgālī, dear to rogues.

Bāṅgālī

कक्षानिवेशितकरण्डधरायताक्षी
भास्व[1]त्त्रिशूलपरिमण्डितवामहस्ता ।
भस्मोज्ज्वलानिबिडबद्धजटाकलापा
बाङ्गालिकेत्यभिहिता तरुणार्कवर्णा[2] ॥

1: कक्षे निवेशितकरा तरुणी तपस्विन्युत । 2: रोचिः ।

(*Saṅgītă Darpaṇă* 2, 49 ;
Śhivă tattvă Ratnākară 6, 8, 61)

* Bāṅgālī is described as a young woman large-eyed, bright golden like the sun. Smeared with ashes, her hair matted and tightly bound, with a sword under her arm, in her left hand she bears a blazing trident.

Baṅgālă

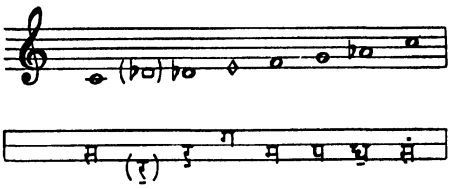
इन्द्रनीलभासमानकाकपक्षधारिणं
चन्द्रशेखराङ्घ्रियुग्मपूजनं जनार्चितम् ।
खड्गखेटधारिणं जपासुमारुणं च [तम्]
बङ्गरागशेखरं हृदि स्मरामि सन्ततम् ॥

(*Rāgă Sāgară* 3, 25)

His sacred lock, bound on one side, shines like black sapphire. Ever shall my heart dream of Baṅgālă, greatest of rāgăs, red like the China rose. Holding a sword and shield, honoured by men, he worships the feet of Śhivă on whose brow the crescent moon shines.

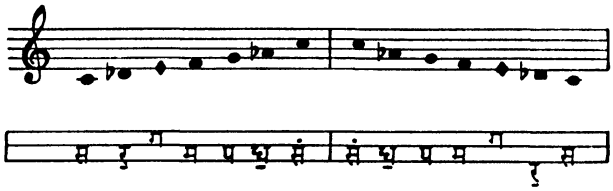
GROUP: Bhairavă

TUNING OF INSTRUMENT:



CLASS (*Jāti*):
Ṣhāḍavă (hexatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): C(sa) CONSONANT (*Samvādī*): F(Ma)

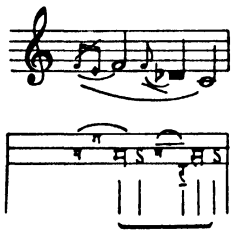
TIME OF PLAY: day, first quarter, (from sunrise)

MODE TYPE (*Ṭhāṭ*): Bhairavă SCALE TYPE: Chromatic-Enharmonic

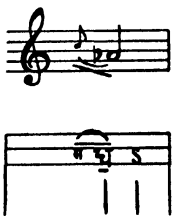
CHARACTERISTICS: No B(Ni); E(Ga) very light [Bhātkhaṇḍe gives the Vādī-Samvādī as A♭(Dha k.) and D♭(Ri k.)]

EXPRESSION:
B natural (Ni śhuddhă) and also E natural (Ga śhuddhă) indicate self-control, will and independence; their absence leaves room only for dreaming, half-consciousness.

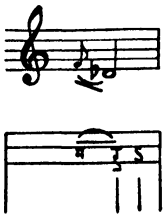
peace



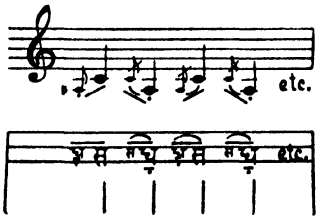
soft



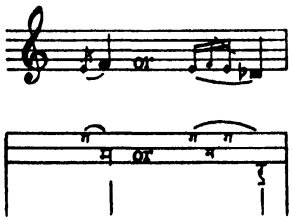
brilliant



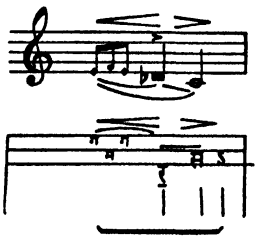
the Rāgă often begins with a swing



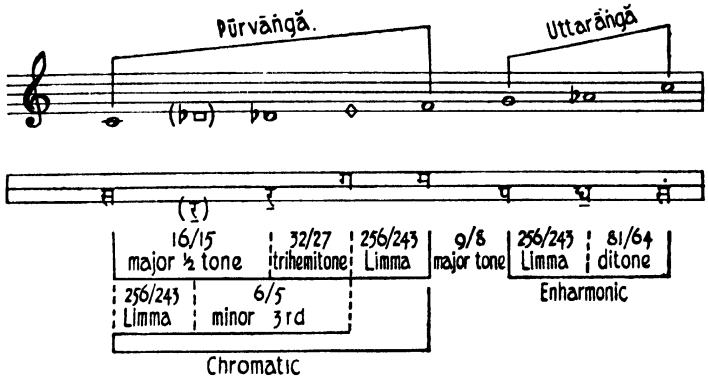
E+(Ga+) should be used only in appoggiatura



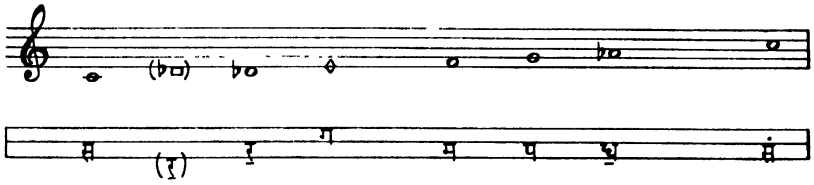
characteristic figure at the end of each motive



TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



tender, expecting

devoted, loving, confident

will, independence, (its absence creates dreaminess, half-consciousness)

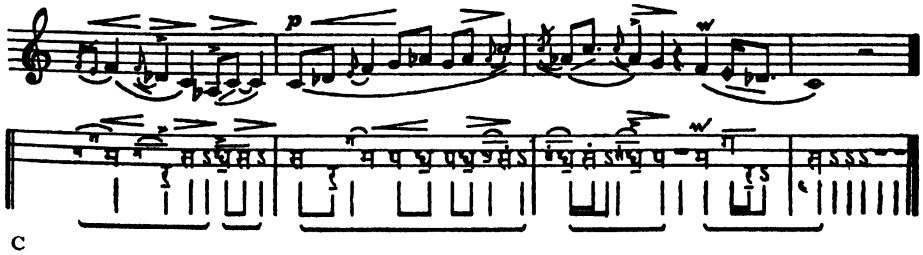
peace, satisfaction

awake, brilliant

tender, melancholy, soft

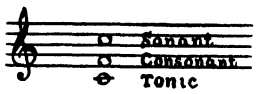
(No B (no Ni) dreaminess, half-consciousness)

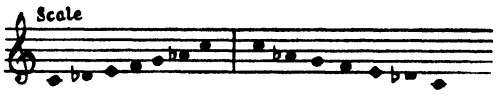
THEME (*Rūpā*):



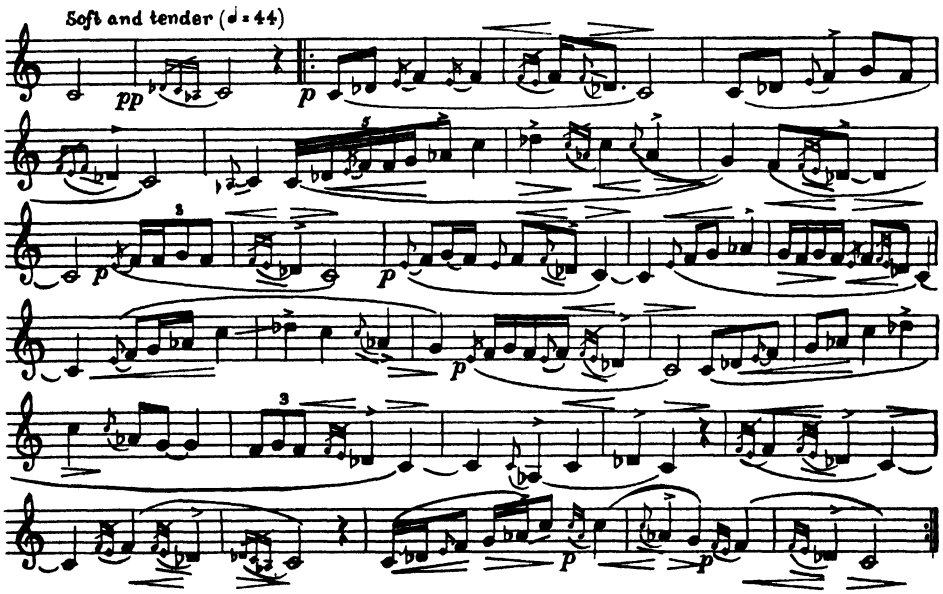
C

OUTLINE

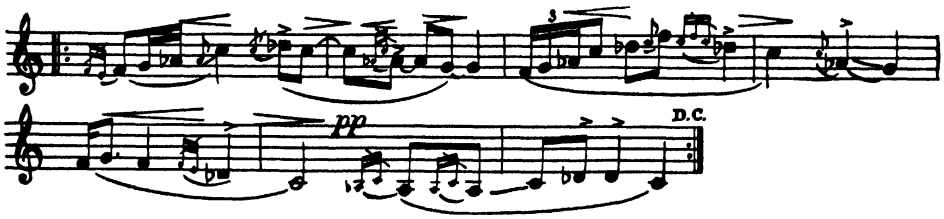




I STHĀYĪ



II ANTARĀ



Scale

Vādī Samvādī

Mātrā 1 = 44

STHĀYĪ

I *soft and tender*

ANTARĀ

Repeat from I to II

BHAIRAVĂ—*after sunrise*

भस्माङ्गलिप्तावयवः सुगात्रो
भालस्थले शोभितशीतरश्मिः ।
त्रिशूलहस्तो वृषभाधिरूढः
स भैरवो यः कथितो मुनीन्द्रैः ॥

(*Chatvārimśhach'hată Rāgă nirūpaṇam* p. 13)

* His limbs smeared with ashes (that lovely body), his brow lustrous with the cool rays of the moon, trident in hand and mounted on a bull, such is Bhairavă, and so the sages tell.

गङ्गाधरः शशिकलातिलकत्रिनेत्रः
सर्पैर्विभूषिततनुर्गजकृत्तिवासाः ।
भास्वत्त्रिशूलकर एष नृमुण्डधारी
शुभ्राम्बरो जयति भैरव आदिरागः ॥

(*Saṅgītă Darpaṇă* 2, 46
Śhivă tattvă Ratnākară 6, 8, 54)

* Upholding Gangā, the crescent moon upon his brow, three-eyed, wrapped in the skin of an elephant and adorned with snakes, his scarf white, his garland of human skulls, armed with a burning trident—so triumphs Bhairavă, the first of rāgăs.

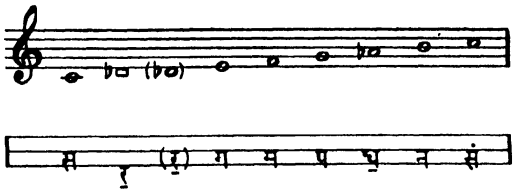
श्रुतिस्वरमहोदधिं सकलतालमानामृतं
शिवार्चनमनोरथं भसितलेपिताङ्गं सदा ।
जटामुकुटभासुरं शशिशिशुप्रभामौलिनं
कपालभरणं भजे नटनकौशलं भैरवम् ॥

(*Rāgă Sāgară* 3, 1)

We praise Bhairavă, the hero, the source of life, the measure of rhythm, pervading the ocean of notes and intervals. A skull in his hand, the crescent moon upon his matted hair, he worships Śhivă, Lord of Sleep. His body is smeared with sandal paste.

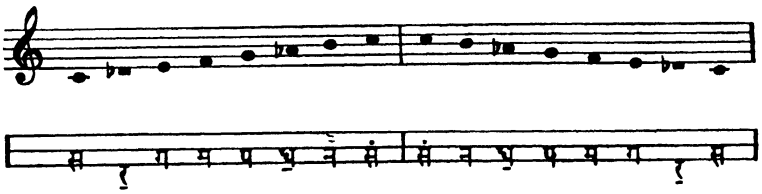
TUNING OF INSTRUMENT

GROUP: Bhairavă



CLASS (*Jāti*):
Sampūrṇă (heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*):
A flat (Dha komal)

CONSONANT (*Samvādī*):
D flat (Ri komal)

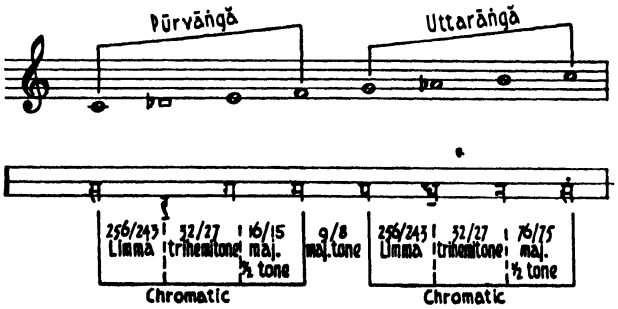
TIME OF PLAY: day first quarter (from sunrise)

MODE TYPE (*Ṭhāṭ*): Bhairavă SCALE TYPE: Chromatic

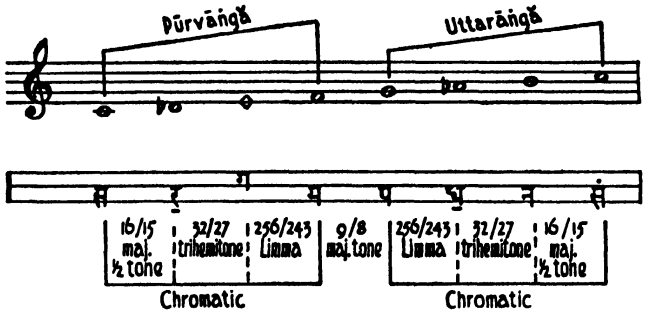
CHARACTERISTICS: The tender D♭– (Ri k–) can become, in ascending, D♭n (Ri k_n) it gives then an idea of action

EXPRESSION: Morning invocation, soft, tender, melancholy

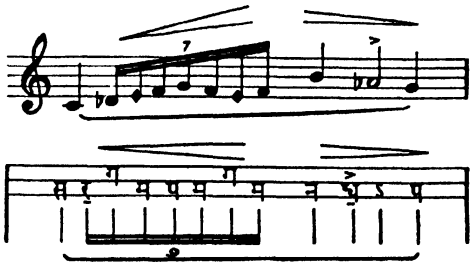
TETRACHORDS: (Scale analysis)



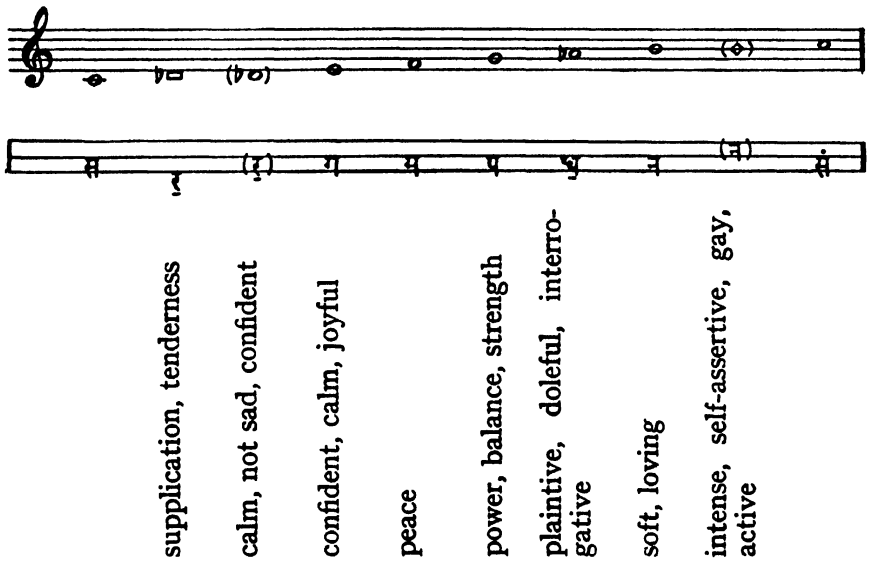
Ri k_n (D♭$_n$) and Ga+ (E+) are sometimes used, although in ascent only:



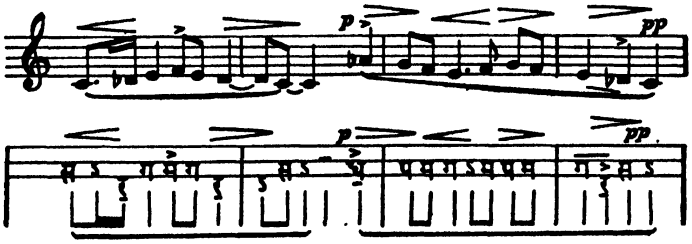
This last tuning is found in the following example:



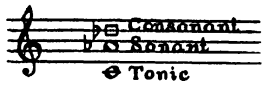
ŚHRUTIS: (Analysis of expression)

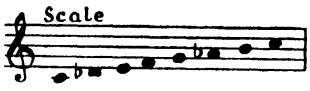


THEME (*Rūpā*):

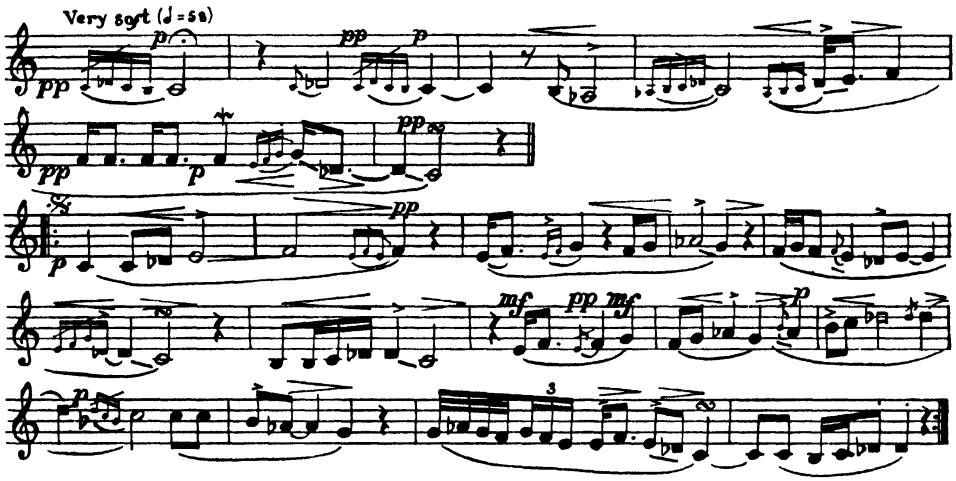


OUTLINE

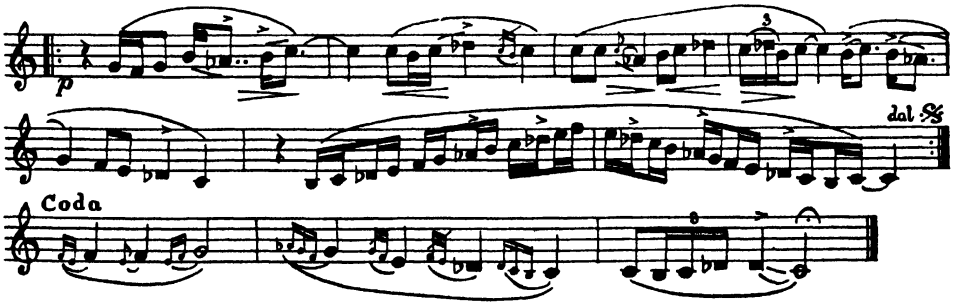




I STHĀYĪ



II ANTARĀ



Vādī Samvādī

Scale

Mātrā 1 =58

STHĀYĪ

very soft

pp p pp p p p pp p pp

I pp p

mf pp mf p p

II

ANTARĀ

p

Repeat from I to II

RĀMĂKALĪ[1]—*after sunrise*

Rāmăkrī

यक्षिणी पद्मवदना यक्षकिन्नरदुर्लभा ।
वीणाहस्ता पर्वतस्था रामक्रीरुच्यते बुधैः ॥

(*Chatvārimśhach'hată Rāgă nirūpaṇam* p. 10)

* Sylph with the lotus face, for fauns and centaurs hard to win, lute in hand and standing on a mountain, the wise have called her Rāmăkrī.

Rāmăkalī

हेमप्रभाभासुरभूषणा च[1]
नीलं निचोलं वपुषा वहन्ती।
कान्ते समीपे कमनीयकण्ठा[2]
मानोन्नता रामकली मतेयम् ॥

1: नि । 2: पदमाश्रितेऽपि ।

(*Saṅgītă Darpaṇă* 2, 60 ;
Śhivă tattvă Ratnākară 6, 8, 83)

* Bright like gold, her robe deep blue, Rāmăkalī wears a garland and rich ornaments. Haughty and pretending anger, yet when her lover is near her voice grows sweeter.

Rāmăkriyā

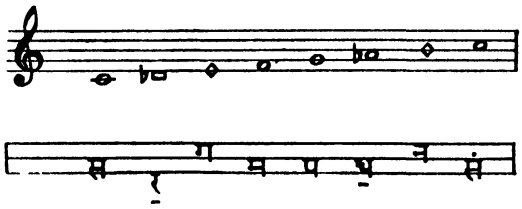
वीरासने निवासान्तां (? समासीनां) शरकोदण्डधारिणीम् ।
जम्बूफलनिभां देवीं ध्याये रामक्रियां सदा ॥

(*Rāgă Sāgară* 3, 18)

A shining woman in the posture of heroes, thus should Rāmăkriyā be seen. Dark like the jambu fruit she holds a bow and an arrow.

[1] Sometimes called Rāmăkrī or Rāmăkirī.

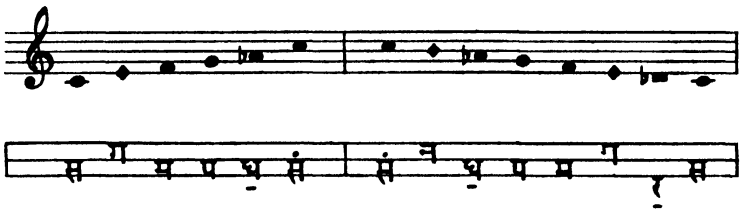
TUNING OF INSTRUMENT



GROUP: Bhairavă

CLASS (*Jāti*): Auḍavă-sampūrṇă (Pentatonic in ascent, heptatonic in descent)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): G(Pa)

CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: day, first quarter (from sunrise)

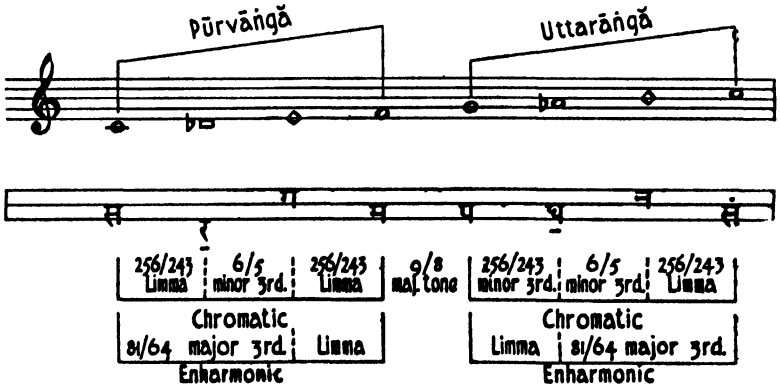
MODE TYPE (*Ṭhāṭ*): Bhairavă

SCALE TYPE: (Pythagorean) Chromatic (with enharmonic ascent)

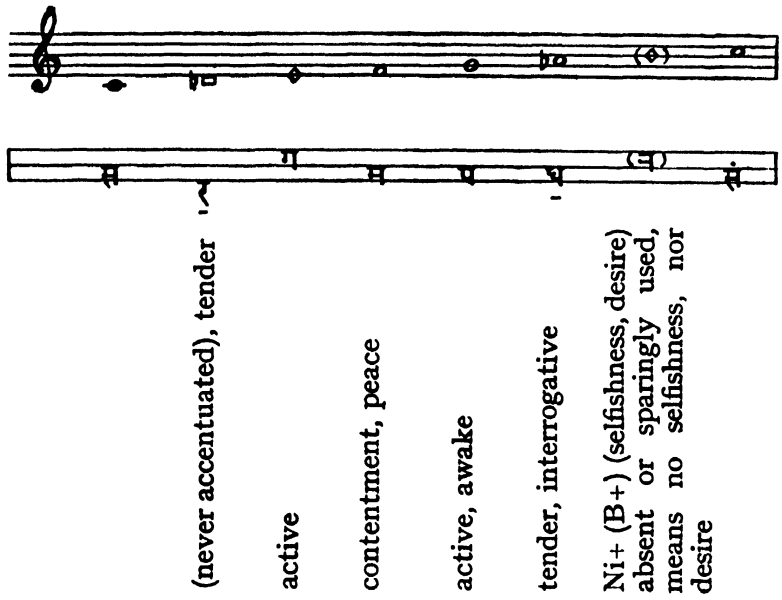
CHARACTERISTICS: No D (Re) and no B (Ni) in ascending (Bhātkhaṇḍe gives Rāmăkalī with an additional F♯ (Ma tīvră) and B♭ (Ni komal)

EXPRESSION: fully awake, joyful, active, without the anguish of desire, B+(Ni+) being sparingly used. Sa and Pa(C and G) as Vādī and Samvādī denote activity

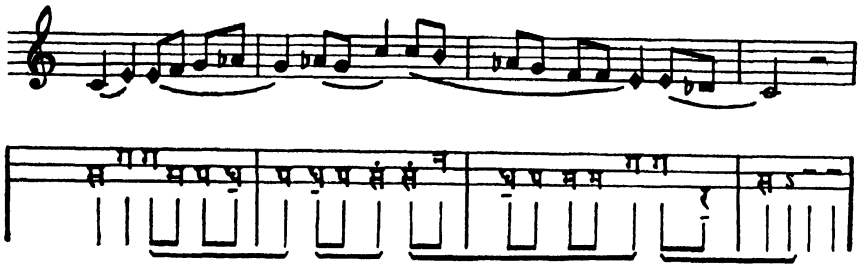
TETRACHORDS: (Scale analysis)



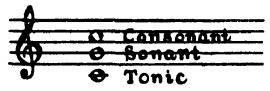
ŚHRUTIS: Analysis of expression

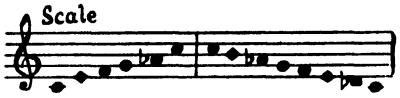


THEME (*Rūpā*):

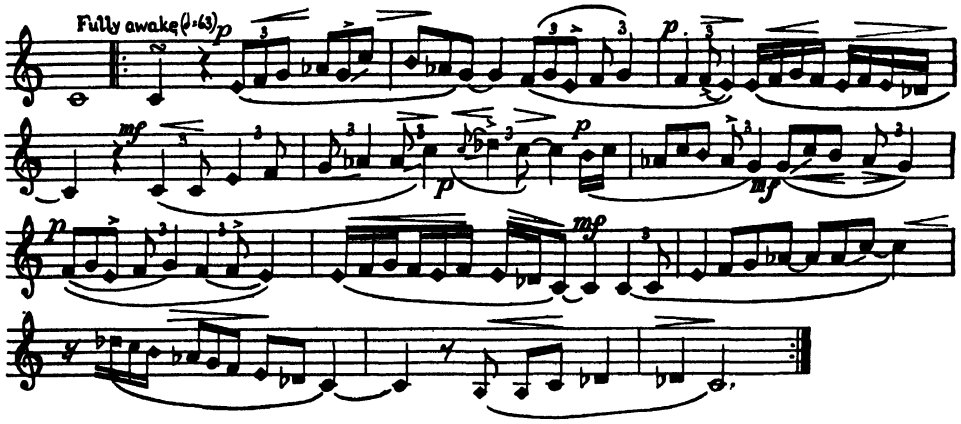


OUTLINE

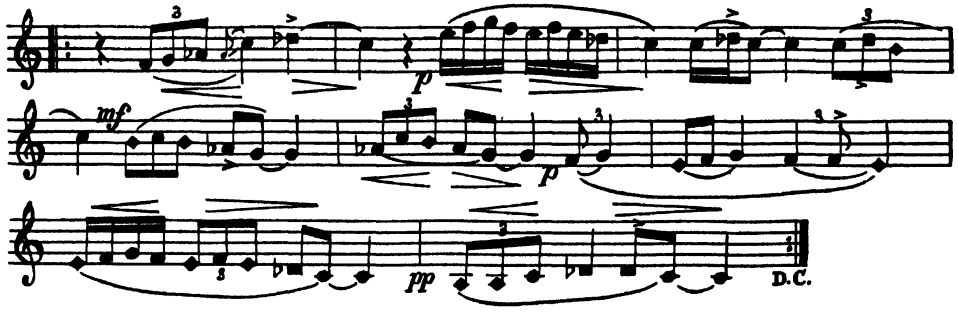




I STHĀYĪ



II ANTARĀ



Vādī Samvādī

Scale

Mātrā 1 = 63

STHĀYĪ

fully awake

I *p* *p* *mf* *p*

p *mf* *p* *mf*

II

ANTARĀ

mf *p* *mf* *p*

pp

Repeat from I to II

GUṆĂKALĪ[1]—*in the morning*

Guṇăkriyā

गोपजातिप्रिया साध्वी गोरोचनविलेपना ।
गूढचर्या गुणक्रिया कथिता कौशिकाङ्गना ॥

(*Chatvārimśhach'hată Rāgă nirūpaṇam* p. 15)

* Faithful, dear to cowherds, adorned wtih a golden pigment taken from the cow, mysterious in her movements, Guṇăkriyā is said to know of hidden treasures.

Guṇăkirī

शोकाभिभूतनयनारुणदीनदृष्टिः[1]
नम्रानना धरणिधूसरगात्रयष्टिः ।
आमुक्तचारुकबरी प्रियदूरवृत्ता[2]
संकीर्तिता गुणकिरी करुणोत्[3]कृशाङ्गी[4] ॥

1: करुणं रुदन्ती । 2: वर्ती or वृत्तिः ।
3: तरुणी । 4: गौडक्रिया विजयते कृशरूपधेया ।

(*Saṅgītă Darpaṇă* 2, 56 ;
Chatvārimśhach'hată Rāgă nirūpaṇam p. 10 ;
Śhivă tattvă Ratnākară 6, 8, 75)

* Her head bowed low, lovely tresses dishevelled about her form, once famous for her beauty; since her lover went away Guṇăkirī is in a pitiable state. Her reddened eyes are desperate, her sorrow-shrunken limbs are soiled with mud.

Guṇḍakriyā

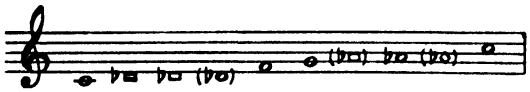
श्रीचन्दनोद्यानविलासभासुरां
पीताम्बरालङ्कृतसन्नितम्बिनीम् ।
वीणाप्रवालाञ्चितवामभागां
गुण्डक्रियां मे मनसा स्मरामि ॥

(*Rāgă Sāgară* 3, 23)

I remember Guṇḍakriyā playing in a garden of sandal trees. Her silken garment is yellow her hips are beautiful. With her left hand she holds the neck of a Vīṇā.

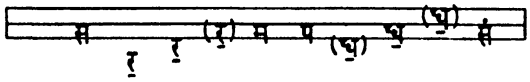
[1] Sometimes called Guṇăkriyā or Guṇăkirī or Gauḍăkrī.

TUNING OF INSTRUMENT

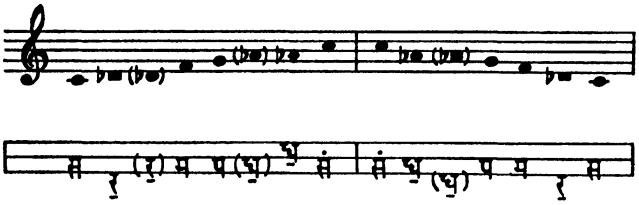


GROUP: Bhairavă

CLASS (*Jāti*): Auḍavă (Pentatonic)



Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): A flat (Dha komal) CONSONANT (*Samvādī*): D flat (Re komal)

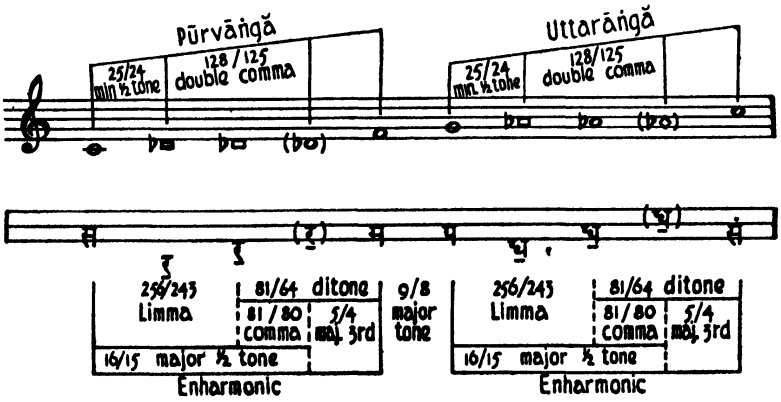
TIME OF PLAY: morning

MODE TYPE (*Ṭhāṭ*): Bhairavī SCALE TYPE: Enharmonic

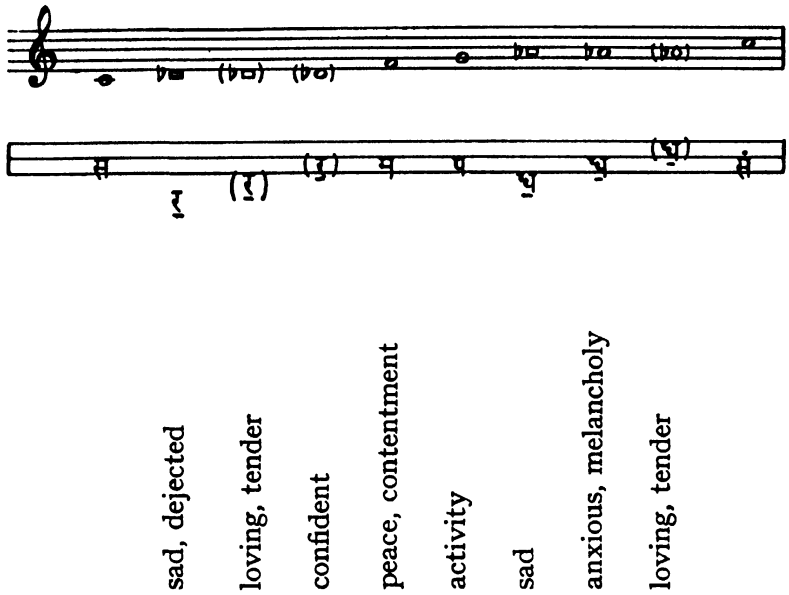
CHARACTERISTICS: Typical enharmonic having in each tetrachord a major third or ditone completed by a half tone, itself subdivided into two

EXPRESSION: Sadness and renunciation, melancholy and emptiness in the first stages of renunciation

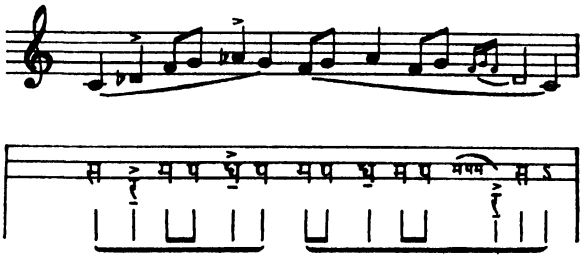
TETRACHORDS: (Scale analysis)



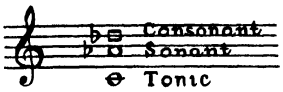
ŚHRUTIS: (Analysis of expression)



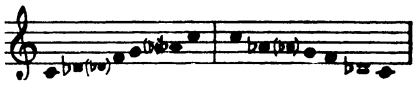
THEME (*Rūpă*):



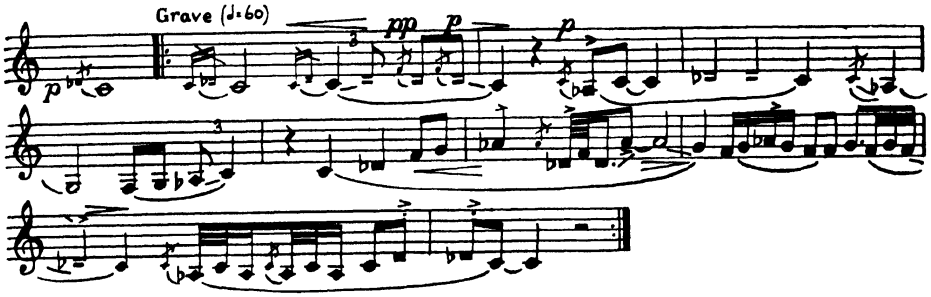
OUTLINE



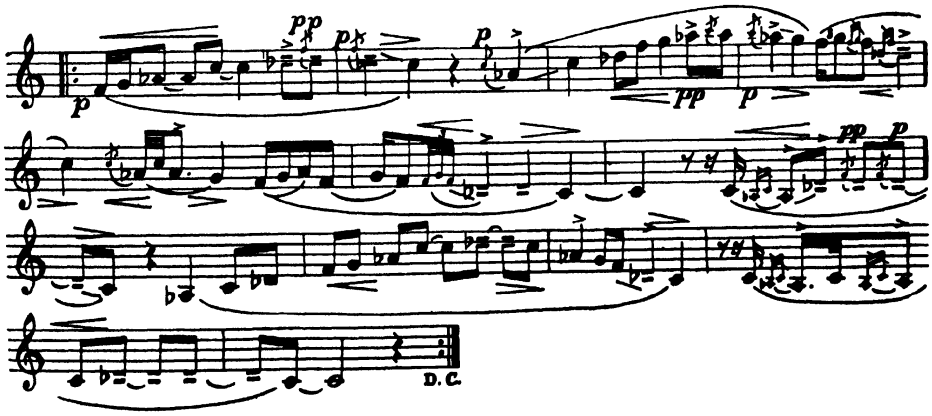
Scale



I STHĀYĪ

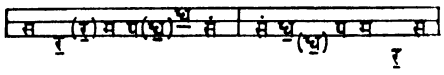


II ANTARĀ



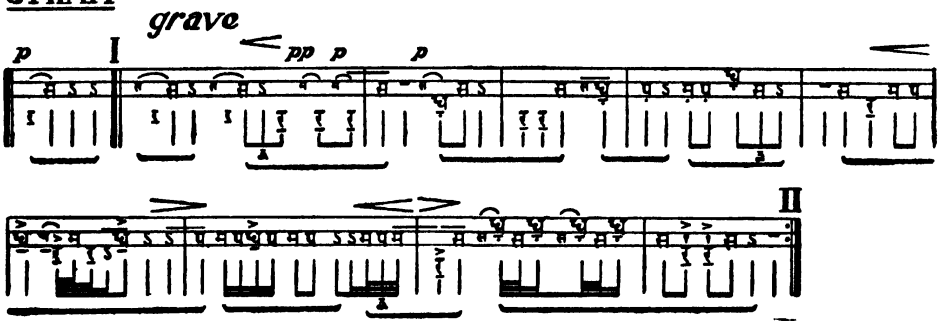
Scale

Vādī Samvādī

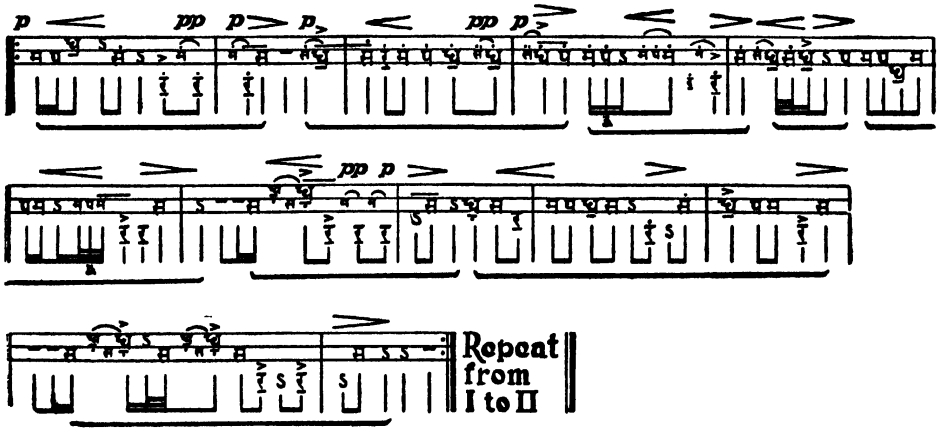


Mātrā 1 = 60

STHĀYĪ



ANTARA



IV TOḌĪ [GROUP ONE] FIRST QUARTER OF THE DAY

TOḌĪ—*in the morning*

तुषारकुन्दोज्ज्वलदेहयष्टिः काश्मीरकर्पूरविलिप्तदेहा ।
विनोदयन्ती हरिणं वनान्ते वीणा[1]धरा राजति तोडिकेयम् ॥

1: रा ।

(*Saṅgītă Darpaṇă* 2, 53 ; *Chatvārimśhach'ha-tarāgănirūpaṇam* p. 15 ; *Śhivă tattvă Rat-nākară* 6, 8, 69)

* Her slender body anointed with saffron and camphor gleams white like the jasmin-flower. The woodland deers are spellbound at the sight of Toḍī splendid, holding a lute.

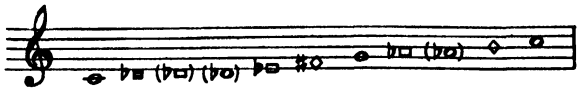
कादम्बरीरसविपूरितकाचपात्रां
विन्यस्तवामकरशोभितचारुवक्त्राम् ।
सव्येन नायकपटाग्रदृशां वहन्तीं
तोडीं सदा मनसि मे परिचिन्तयामि ॥

(*Rāgă Sāgară* 3, 45)

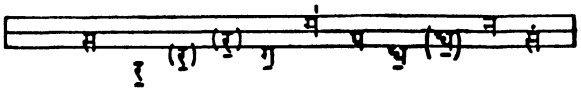
Never shall my heart forget Toḍī, one hand supporting her charming face, the other clasping the edge of her lover's garment. Her crystal cup is filled with the wine of Kadambă.

TUNING OF INSTRUMENT

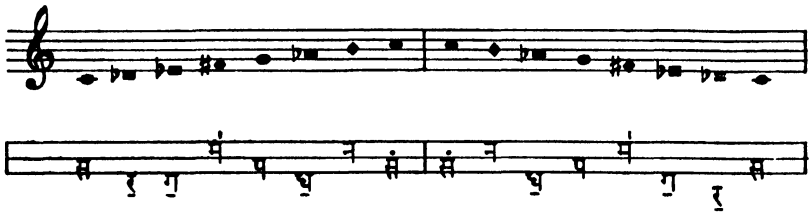
GROUP: Toḍī



CLASS (*Jāti*):
Sampūrṇă (heptatonic)



Arohă Ascent *Avarohă* Descent



SONANT (*Vādī*): A♭-(Dha komal-) CONSONANT (*Samvādī*): E♭-(Ga komal-)

TIME OF PLAY: day, first quarter (from sunrise)

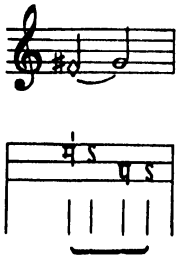
MODE TYPE (*Ṭhāṭ*): Toḍī SCALE TYPE: Enharmonic-chromatic

CHARACTERISTICS: A very typical and attractive type of enharmonic scale

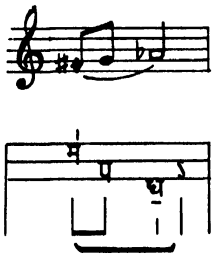
EXPRESSION: Very tender and loving appeal. Ga k- (E♭-) is dependent, appealing, sad. (Note the E+ (Ga+), impertinent vanity, in Mukhārī Toḍī)

Ma T+ (F♯+) is clear, manly, at ease, stern and strong.

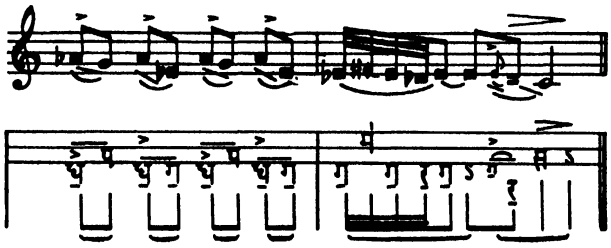
masculine:



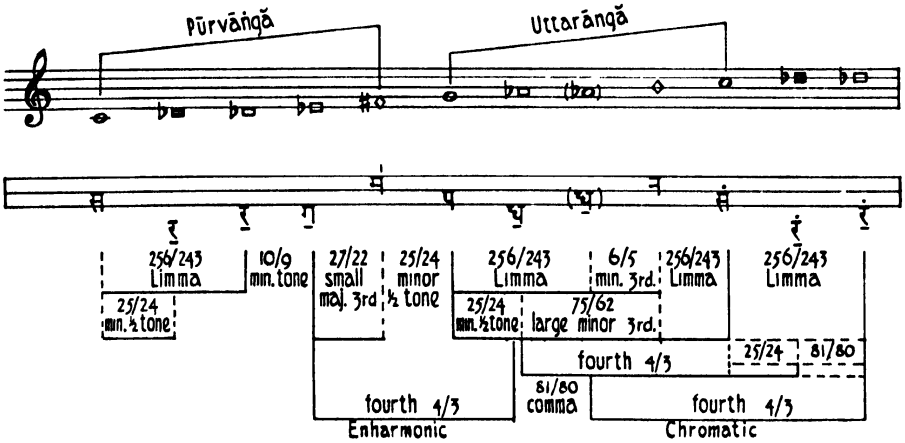
feminine:



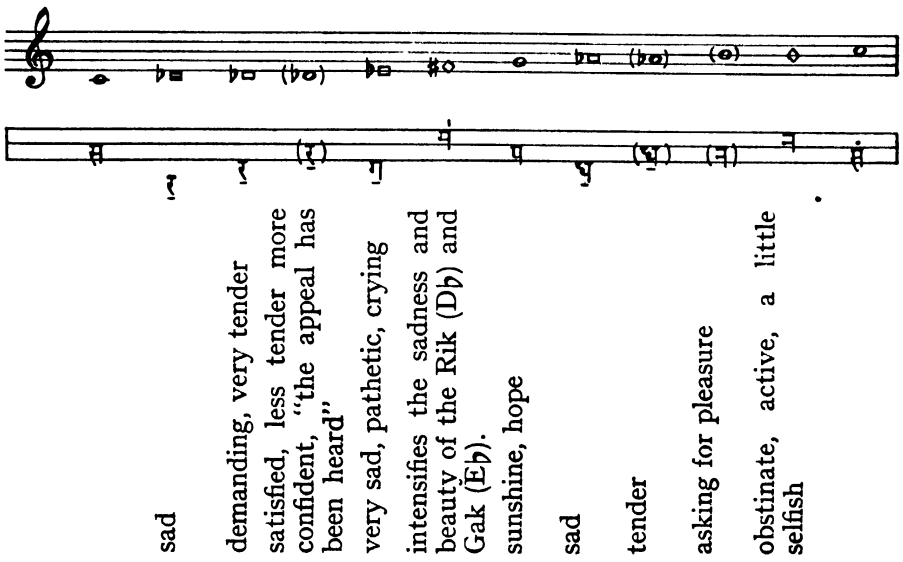
weeping.



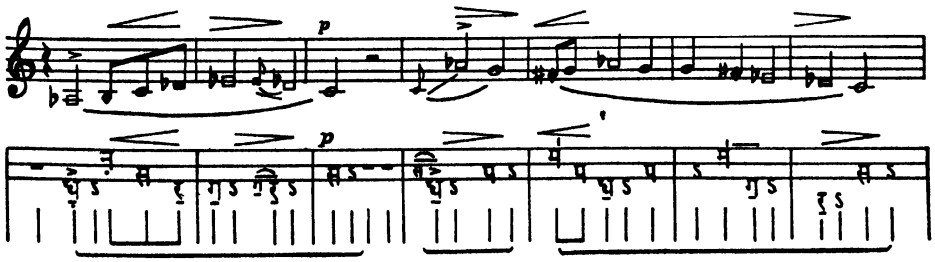
TETRACHORDS: (Scale analysis)



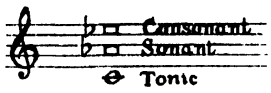
ŚHRUTIS: (Analysis of expression)

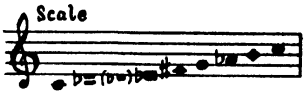


THEME (*Rūpă*):

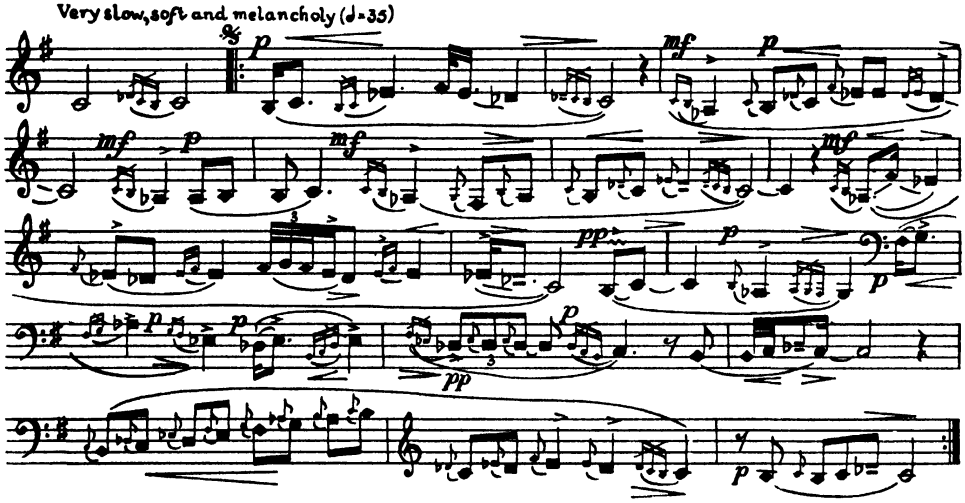


OUTLINE

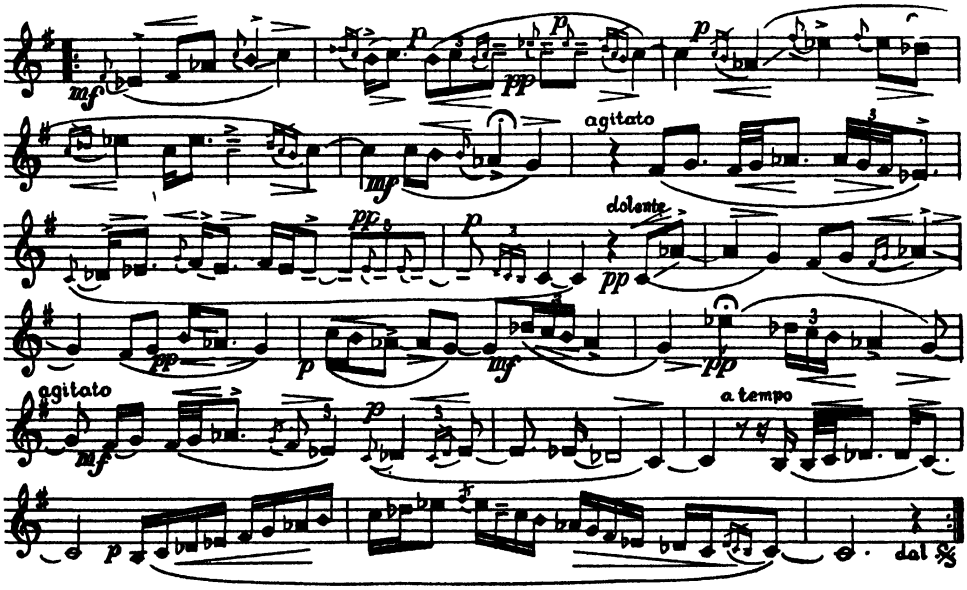




I STHĀYĪ



II ANTARĀ



Vādī Samvādī

Scale

Mātrā 1 = 35

STHĀYĪ

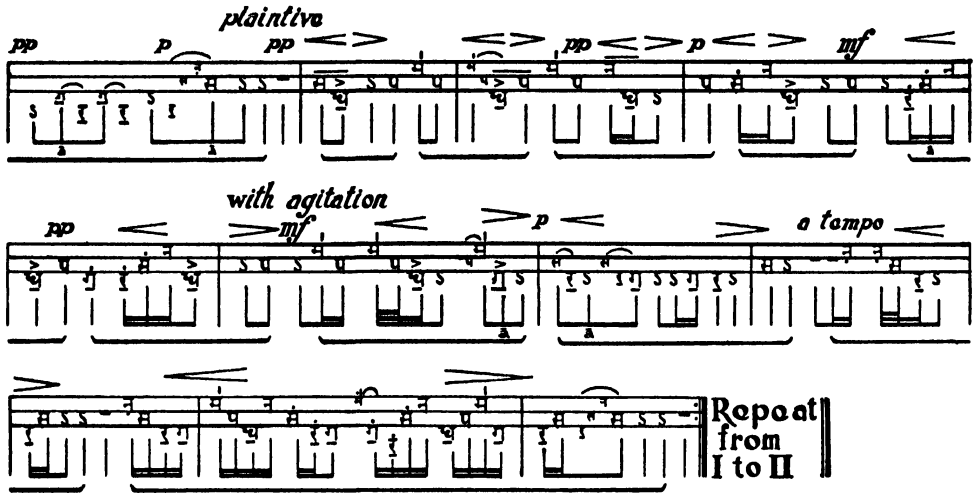
very slow, soft and melancholy

I

II

ANTARĀ

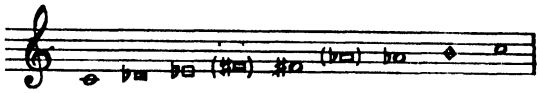
with agitation


plaintive
pp
p
pp
pp
p
mf
with agitation
pp
mf
p
a tempo
Repeat from I to II

VILĀSĂKHĀNĪ TOḌĪ

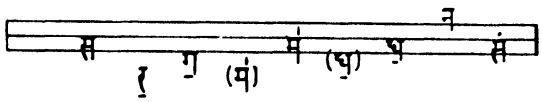
This rāgă is the creation of Vilāsă Khan, a musician of the Moghul Court. There is no Sanskrit poem depicting its mood.

TUNING OF INSTRUMENT

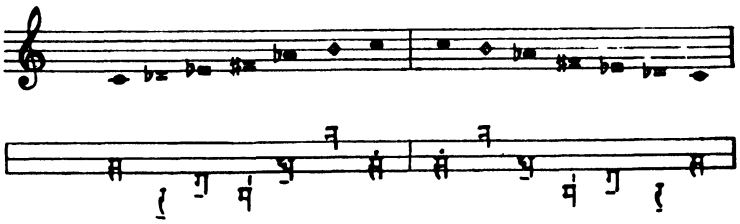


GROUP: Toḍī

CLASS (*Jāti*):
Ṣhaḍavă (hexatonic)



Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): A♭- (Dha k-)

CONSONANT (*Samvādī*): E♭- (Ga k-), but D♭-- (Ri k--) is also very prominent

TIME OF PLAY: day, first quarter (from sunrise)

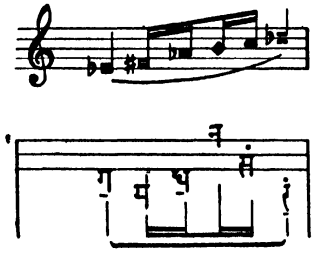
MODE TYPE (*Ṭhāṭ*): Toḍī

SCALE TYPE: Chromatic in the lower tetrachord and usually chromatic in the upper one, which only accidentally becomes Enharmonic (B++; Ni++)

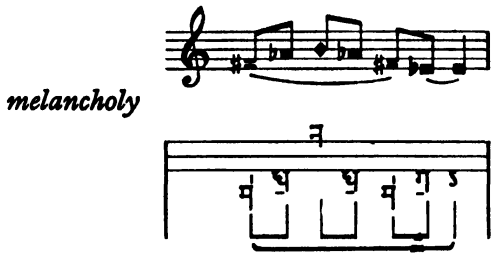
CHARACTERISTICS: No G (no Pa). Resembles Gurjărī but with F♯-- (Ma t--). [(Under the name of Vilāsăkhānī Bhātkhaṇḍe gives another rāgă with B♭ (Ni komal) and G (Pa))]

EXPRESSION:
The absence of G (Pa) creates an impression of great sorrow, that of an irreparable loss mourned. Very sorrowful, intense grief and misery (like the death of a very dear friend)

There is no trace of harshness nor selfishness

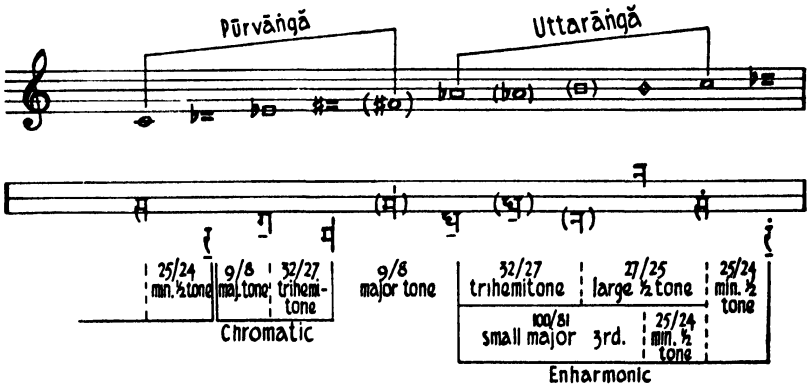


F♯-- (Ma T--) gives sadness, which without G (Pa), in the melancholy surroundings of Toḍī, brings out the burning intensity of grief (while F natural (Ma śhuddhă) in Gurjărī expresses quiet and peaceful resignation). G (Pa) in Toḍī, brings forth a radiant sunshine in which sorrows are dissolved

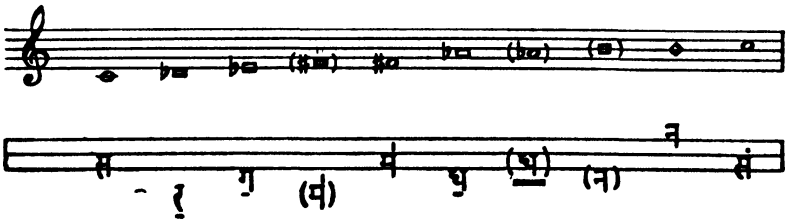


The very sharp B++ (Ni++) further intensifies the sadness

TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



very sad and tender

melancholy

intense sadness

activity, intensity (here burning intensity of grief)

(no G (Pa) means great sorrow, irreparable loss)

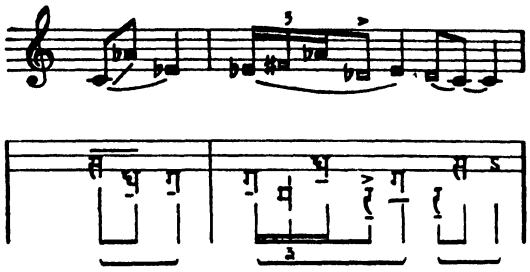
very sad

expecting, tender

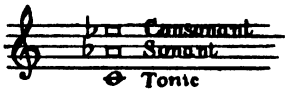
interrogation, doubt

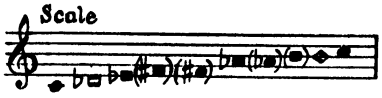
acute, intense

THEME (*Rūpā*):

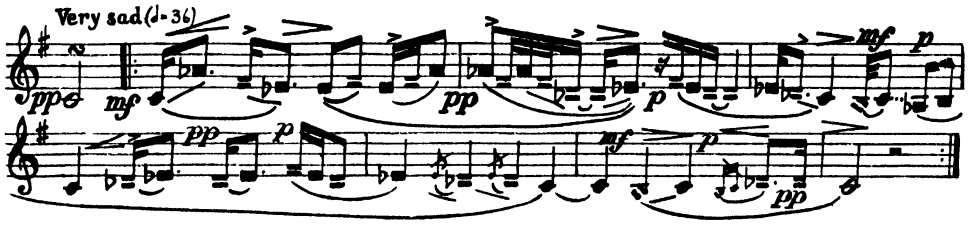


OUTLINE

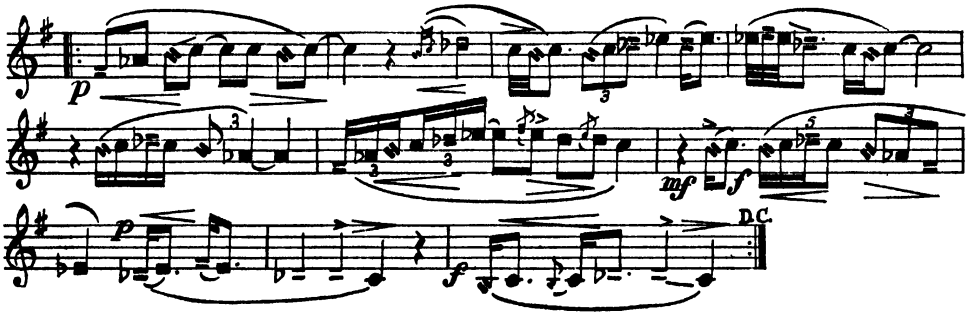




I STHĀYĪ



II ANTARĀ



Vādī Samvādī

Scale

Mātrā 1 = 36

STHĀYĪ

I *very sad*

pp *mf* *pp* *p* *mf* *p*

pp *p* *mf* *pp* II

ANTARĀ

p *mf* *f*

p *f*

Repeat from I to II

V TOḌĪ [GROUP TWO FIRST QUARTER OF THE DAY

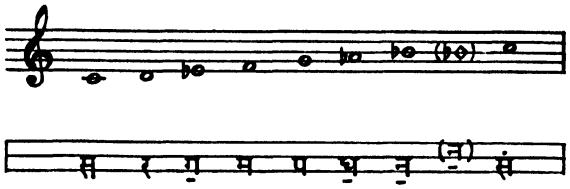
YAVANĂPŪRĪ TOḌĪ—*in the morning*

गौराङ्गी मूर्ध्नि वेणीं कनकमणिमयं कर्णपुष्पं दधाना
प्रौढेषद्रक्तनेत्रा यवनसुवनिता वस्त्रवेशाधिकाढ्या ।
द्राक्षां पीत्वा प्रभाते विलसति चतुरा यावनी तोडिका सा ॥

(*Rāgă Mālā of Puṇḍarikă Viṭhṭhală*)

* Yavană Toḍī is fully ripe, a foreign girl. Richly dressed, her hair plaited upon her brow, she wears golden ear-rings shaped like flowers and set with precious stones. Skilful, she plays in the morning languidly, sipping the wine of grapes, letting her white limbs and lovely form be seen.

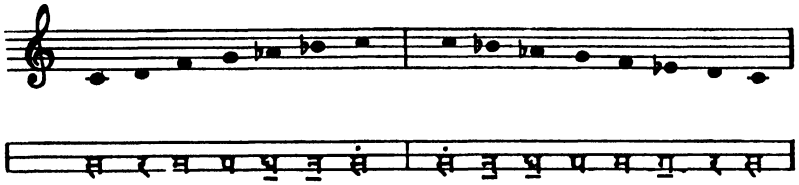
TUNING OF INSTRUMENT:



GROUP: Toḍī

CLASS (*Jātī*): Ṣhāḍavă-Sampūrṇă (hexatonic in ascent and heptatonic in descent)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): A♭ (Dha k.)

CONSONANT (*Samvādī*): E♭ (Ga k.)

TIME OF PLAY: morning first watch (6 to 9)

MODE TYPE: (*Ṭhāṭ*): Yavanăpūrī

SCALE TYPE: Pythagorean diatonic. Plagal mode of A(Dha) in the natural scale

CHARACTERISTICS: combination of Deśhī and Gāndhārī (Bhātkhaṇḍe calls this rāgă Āsāvarī)

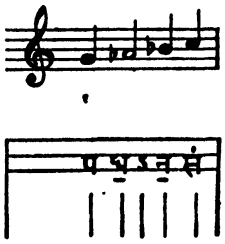
EXPRESSION: Tender, loving and active appeal. Sensuous but with depth of feeling; daring and childish (D, Ri), but, at the same time, grown-up and serious (A♭, Dha k.), with grace and beauty

D (Ri) manly, commanding, childish, stubborn. (In Āsāvarī D♭ (Ri k.) is wise and melancholy)

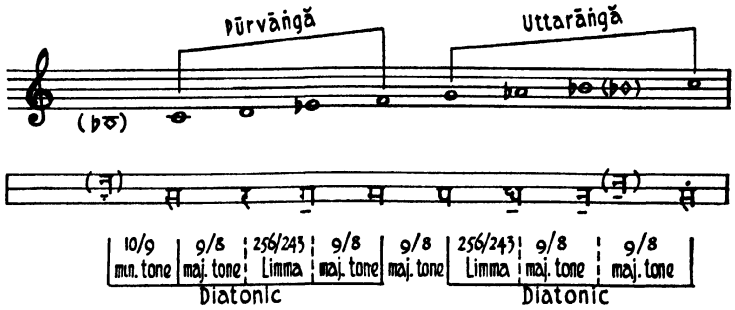
A♭ (Dha k.) is mature

B♭+ (Ni k.+) is impure, selfish

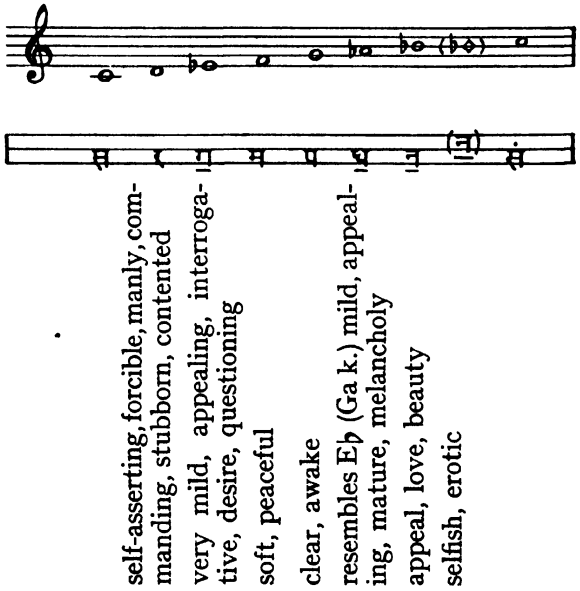
Request with selfish motives



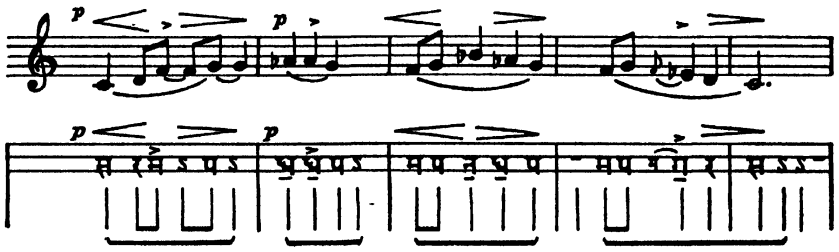
TETRACHORDS: (Scale analysis)



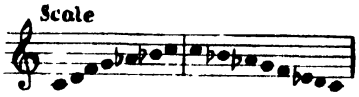
ŚHRUTIS: (Analysis of expression)



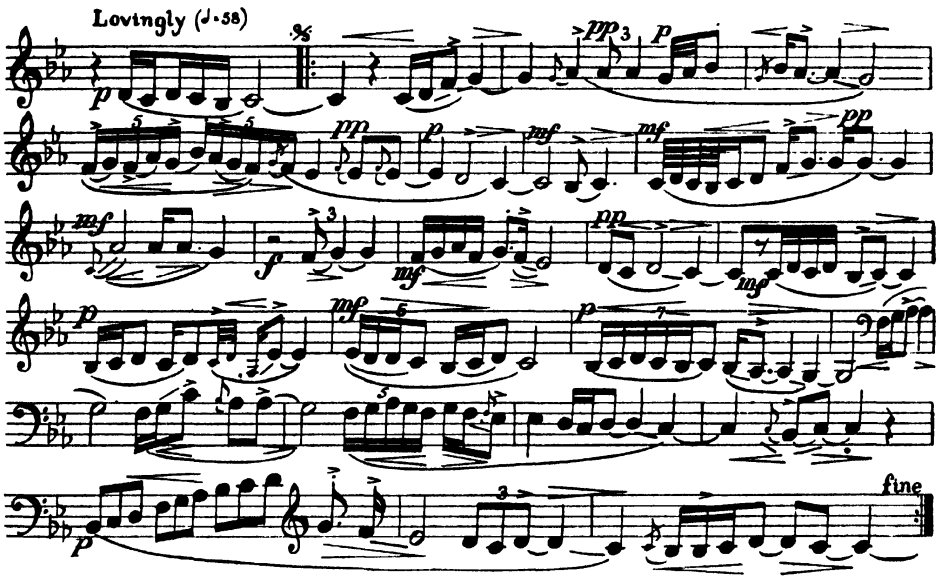
THEME (*Rūpă*):



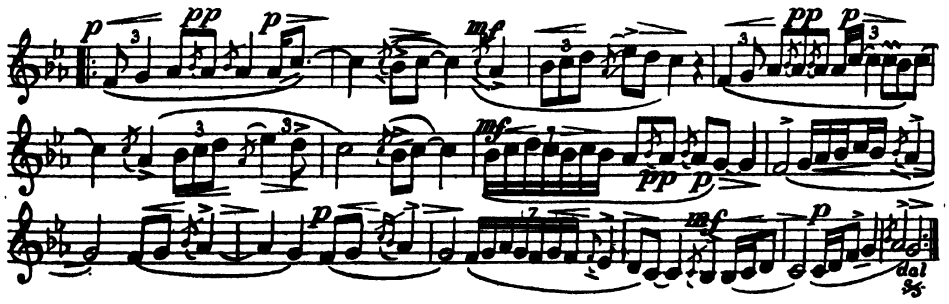
OUTLINE



STHĀYĪ



ANTARĀ



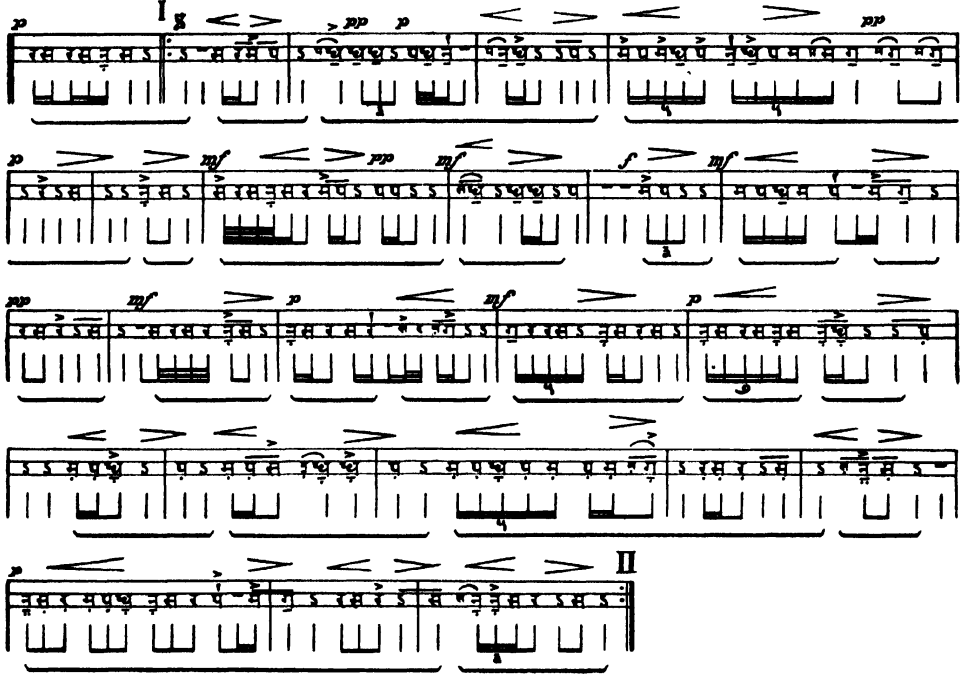
Vādī Samvādī

Scale

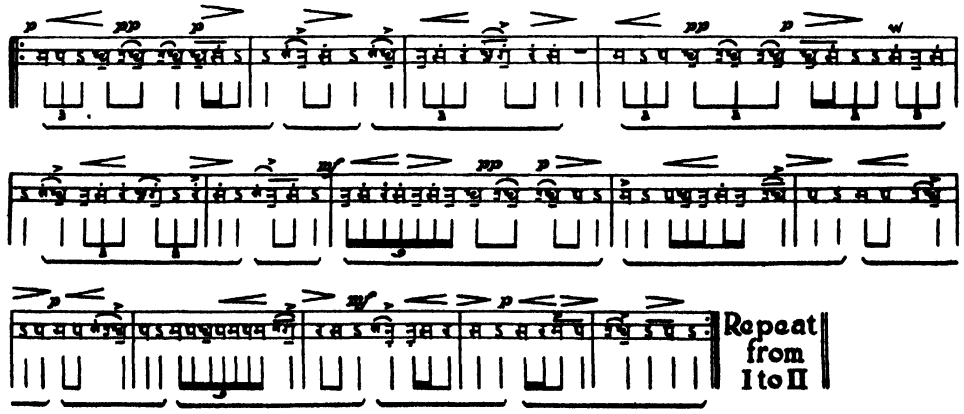
Mātrā 1 = 58

STHĀYĪ

lovingly



ANTARĀ



ĀSĀVERĪ—*in the morning*

कुंकुमाङ्कितवक्षोजा पुरुषेण समास्थिता ।
सङ्गीतरसिका राजत्यसावेरी मुनेर्मते ॥

(*Chatvārimśhach'hatarāgānirūpaṇam* p. 22)

* Her breast adorned with saffron, embraced by her man of expert taste in music, so shines Asāverī, in the mind of the sages.

कुचाभोगाहारां गलितवसनां सद्विलसनां
भुजादेशप्राचत्कुचभरधरां कन्दुकधराम् ।
नमद्गात्रां स्वेन प्रकटितमुखीं गौरसुनखी-
मसावेरीं ध्याये मम मनसि रक्ताम्बरयुताम् ॥

(*Rāgă Sāgară* 3, 65)

I remember Asāverī, all clad in red, eating pomegranates. Fair, with lovely nails, her arm supports her heavy breasts. Holding a cushion she bends her body and shows her face, loosening her garments in her eagerness for pleasure.

Āshāvarī

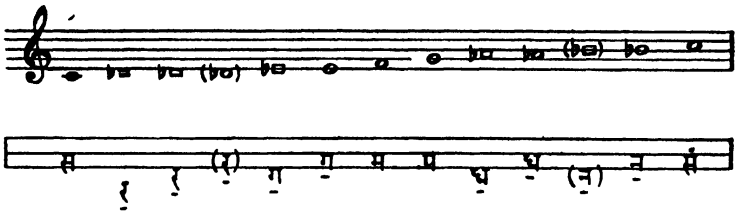
श्रीखण्डशैलशिखरे[1] शिखि[2]पिच्छवस्त्रा[3]
मातङ्गमौक्तिकमनोहर[4] हारवल्ली ।
आकृष्य चन्दनतरो[5]रुरगं वहन्ती
साऽशा[6]वरी वलयमुज्ज्वलनीलकान्तिः ॥

1: रः । 2: शुकः । 3: स्त्रः । 4: कुलोपम । 5: स्तु । 6: सा ।

(*Saṅgītă Darpaṇă* 2, 75 ;
Śhivă tattvă Ratnākară 6, 8, 113)

* On the peak of a mountain, Āśhāvarī of shining blackness, adorned with peacock feathers and a rare necklace of splendid pearls, drags forth the serpent from the sandal-trees and wears it as a zone.

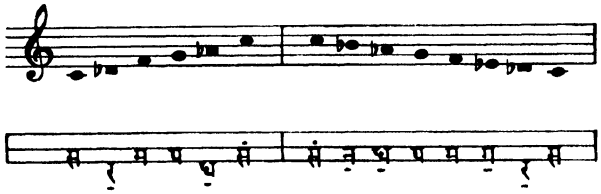
TUNING OF INSTRUMENT:



GROUP: Toḍī

CLASS (*Jāti*): Auḍavă-Sampūrṇă
(pentatonic in ascent and heptatonic in descent)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): A♭ (Dha k.) CONSONANT (*Samvādī*): D♭ (Ri k.)

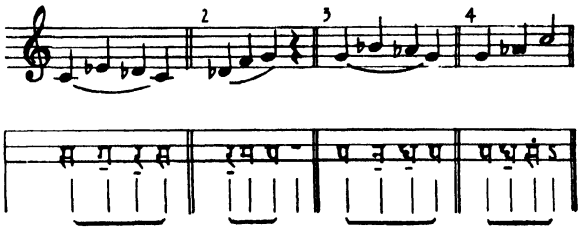
TIME OF PLAY: morning first watch (6 to 9)

MODE TYPE (*Ṭhāṭ*): Bhairavī

SCALE TYPE: enharmonic in ascent, and diatonic in descent

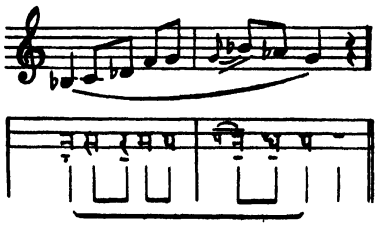
CHARACTERISTICS: resembles Gāndhārī or Yāvanăpūrī but with B♭ (Ri k.)

EXPRESSION:
Renunciation, grave and dignified. Ascent always by thirds.

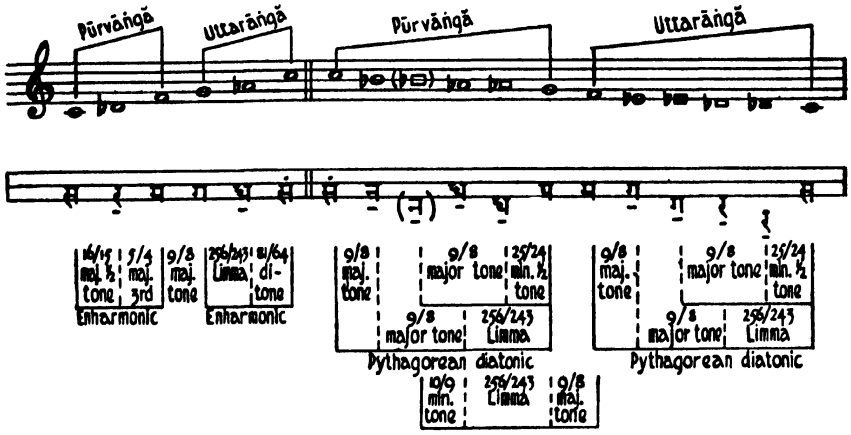


Similar to Gāndhārī but more pathetic because of D flat (Ri komal) which makes it more feminine and deeper than Yāvanăpūrī, it introduces melancholy but also wisdom and soberness. (The D natural (Ri śhuddhă) of Yavanăpūrī is manly, commanding, childish, stubborn.) Much use of A flat (Dha komal) makes this rāgă very expressive and tender.

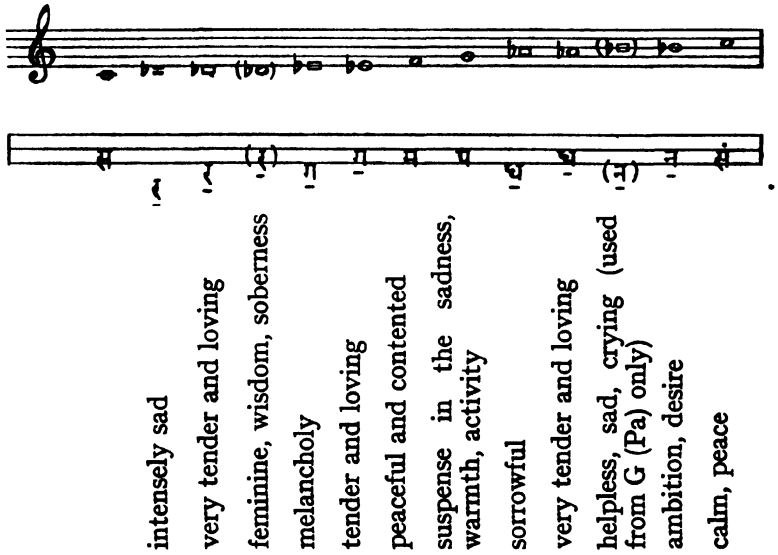
feminine



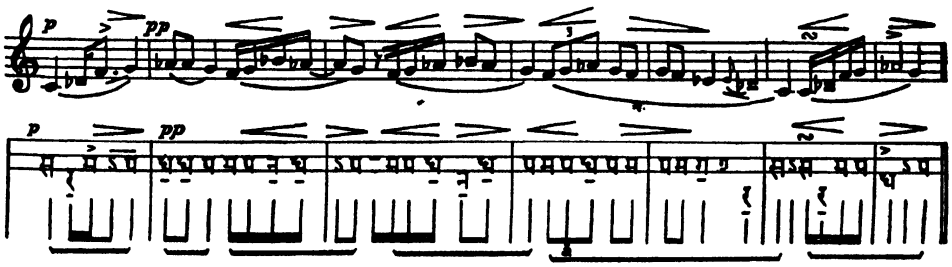
TETRACHORDS: (Scale analysis)



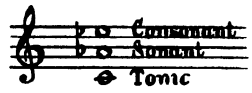
ŚHRUTIS: (Analysis of expression)

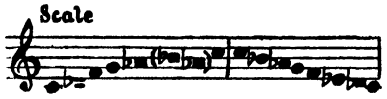


THEME (*Rūpā*):

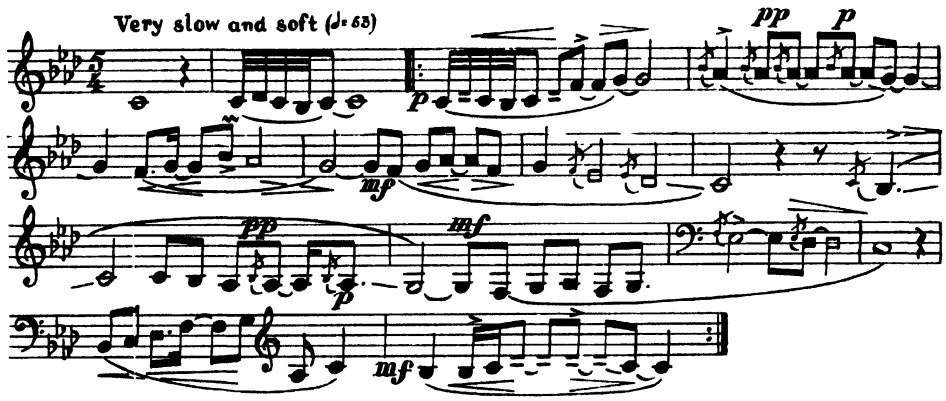


OUTLINE

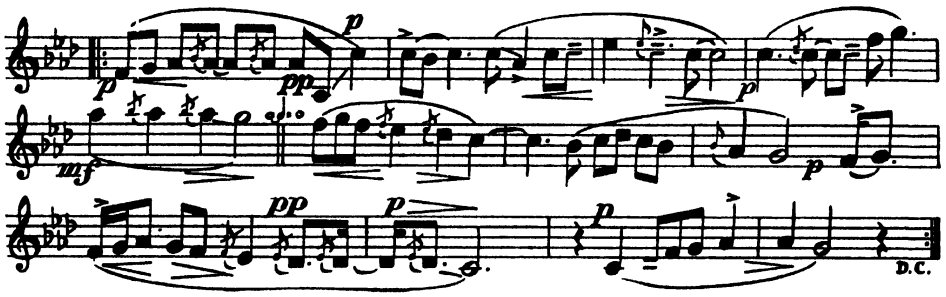




I STHĀYĪ



II ANTARĀ



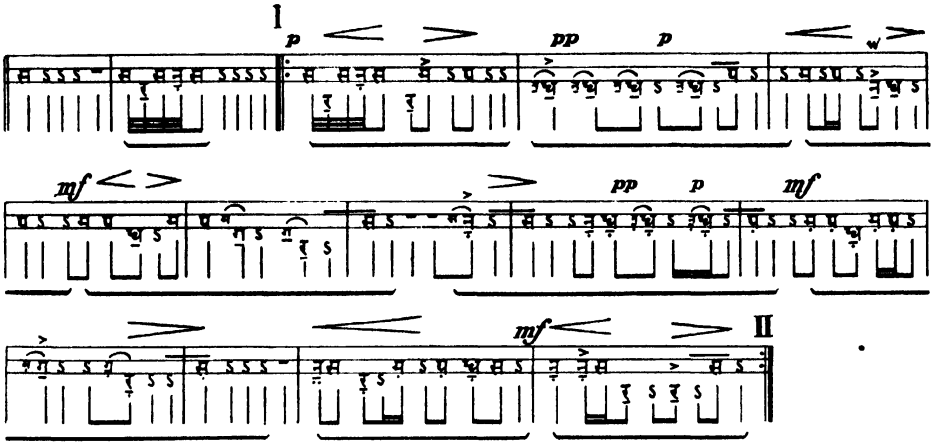
Scale

Vādī Samvādī

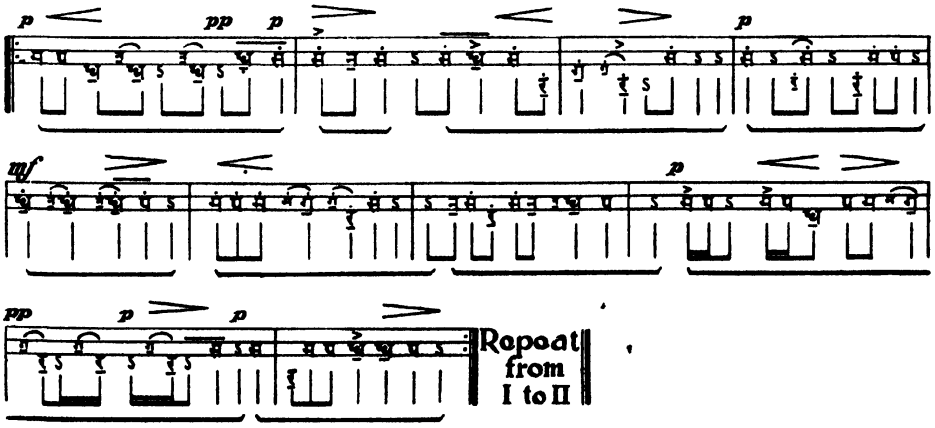
Mātrā 1 = 53

STHĀYĪ

very slow and soft



ANTARĀ



2 LATE MORNING RĀGĂS

2 LATE MORNING RĀGĂS

VI. BHAIRAVĪ GROUP SECOND QUARTER OF THE DAY

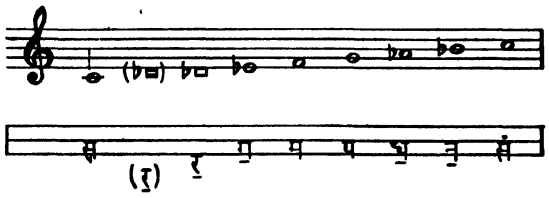
ṢHAṬ—*in the morning*

जटाजूटधारी शिवशिखर कैलास वसति-
श्चिताभस्मालेपो मधुरमृदुहासी मुनिवरः ।
सदा षड्रागोऽयं सततनितरां ध्येयः सुपदां
प्रभाते गायन्ती मधुरसुरगीतार्थनिलयम् ॥

(*Rāgă kalpă Drumă* p. 30)

* On the blessed summit of Mount Kailāsă dwells the Greatest of Sages. With matted locks, His body white with the ash of funeral pyres, sweetly and tenderly He smiles. Ever in him, Ṣhaṭ rāgă, at dawn, are sung majestic odes worthy of meditation. In Him there dwells the music of the Gods, its sweetness and its meaning.

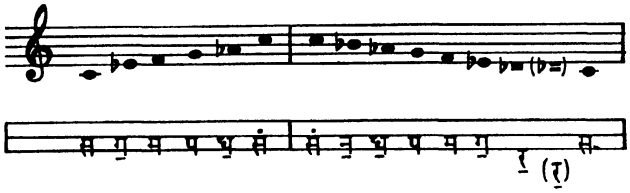
TUNING OF INSTRUMENT:



GROUP: Bhairavī

CLASS (*Jāti*): Auḍavă-Sampūrṇă (pentatonic in ascent, heptatonic in descent)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): G (Pa)

CONSONANT (*Samvādī*): C (Sa)

TIME OF PLAY: day, second quarter (9 to 12)

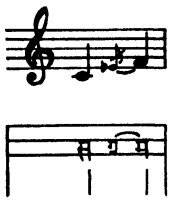
MODE TYPE (*Ṭhāṭ*): Bhairavī

SCALE TYPE: Chromatic in ascending; and Pythagorean diatonic in descending.

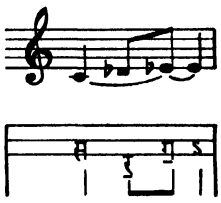
CHARACTERISTICS: all flat notes

EXPRESSION: (resembling Āsāvarī but in male character). Misery, helplessness, loving and sad

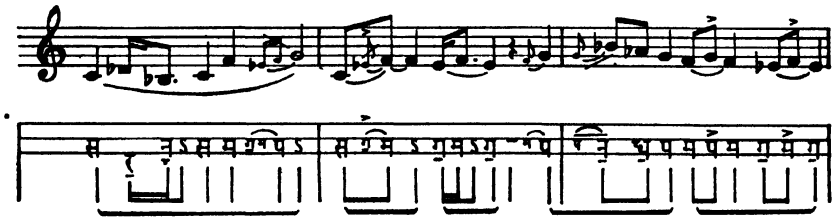
male



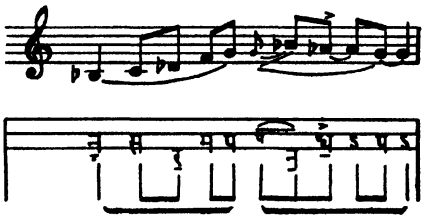
compare with female shape of Bhairvarī



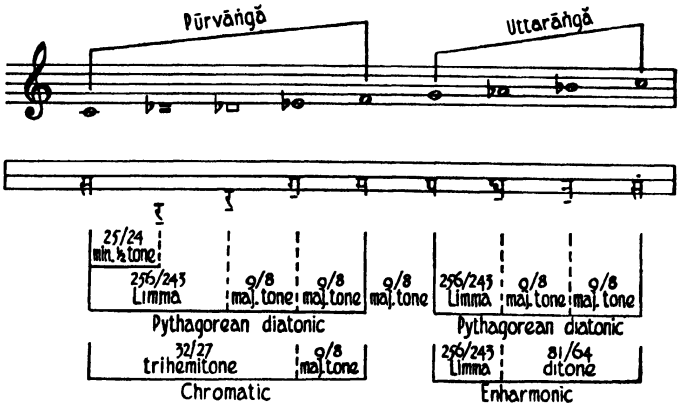
characteristic motive of the male shape of Ṣhaṭ



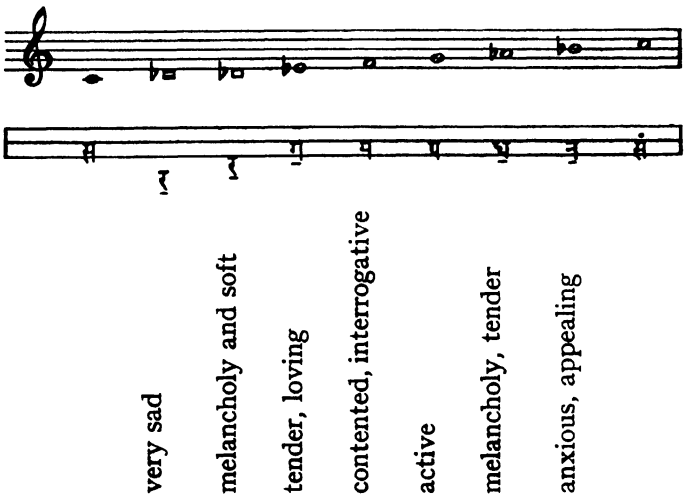
compare with female shape in Āsāvarī; where A♭ (Dha k.) gives a female character



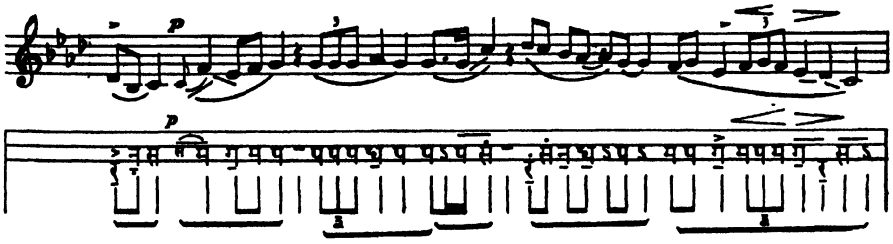
TETRACHORDS: (Scale analysis)



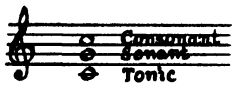
ŚHRUTIS: (Analysis of expression)



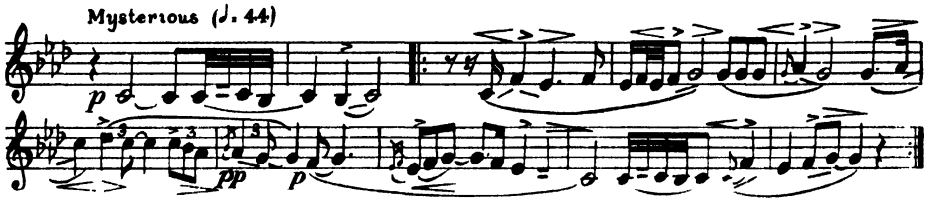
THEME (*Rūpă*):



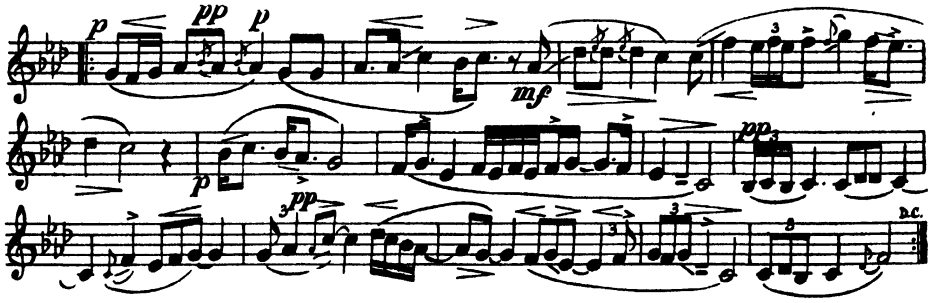
OUTLINE



I STHĀYĪ



II ANTARĀ



Vādī Samvādī

Scale

Mātrā 1 = 44

STHĀYĪ

mysterious

I

II

ANTARĀ

Repeat from I to II

BHAIRAVĪ—*in the morning*

स्फटिकरचित[1]पीठे रम्यकैलासशृङ्गे
विकचकमलपत्रैरर्चयन्ती महेशम् ।
करधृतघनवाद्या[2] पीतवर्णायताक्षी
सुकविभिरियमुक्ता[3] भैरवी भैरवस्त्री[4] ॥

1: रजत । 2: करतलधृतवीणा ।
3: सुरमुनिगदितेयं । 4: स्ते ।

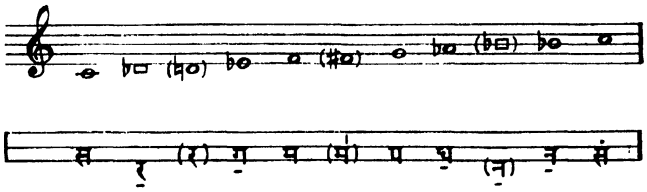
(*Rāgă Kalpadrumă* p. 17 ; *Saṅgītă Darpaṇă* 2-48 ;
Chatvārimśhach'hatarāgănirūpaṇam p. 13 ;
Śhivă tattvă Ratnākară 6, 8, 59)

* She whom poets in their vision see as great-eyed Bhairavī, golden consort of Bhairavă, throned on carven crystal at the peak of Kailāsă, with cymbals in her hands, worships Him with the leaves and flowers of the lotus.

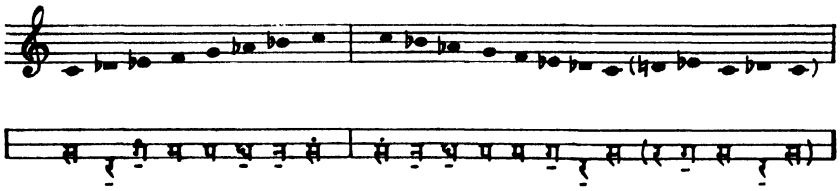
TUNING OF INSTRUMENT

GROUP: Bhairavī

CLASS (*Jātī*):
Sampūrṇă (heptatonic)



Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): C (Sa)

CONSONANT (*Samvādī*): F (Ma)

TIME OF PLAY: day, second quarter (9 to 12)

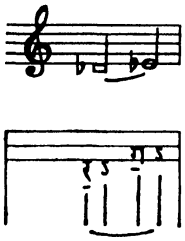
MODE TYPE (*Ṭhāṭ*): Bhairavī

SCALE TYPE: Pythagorean diatonic (complete in g notes)

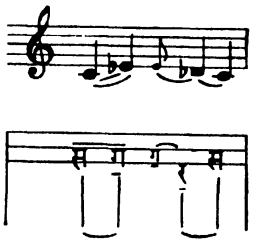
CHARACTERISTICS: accidental use of D natural (śhuddhă Ri) and of F♯ (Ma tīvră)

EXPRESSION: very tender, loving, and melancholy. Sadness mixed with passion and pleasure.

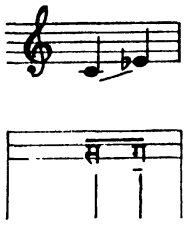
desire for love and caresses



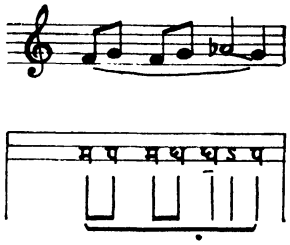
expectation (sadness), caressing



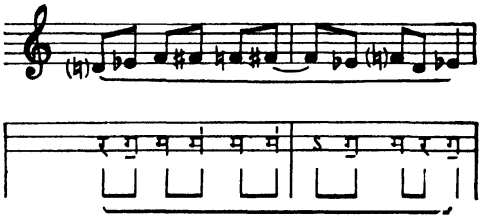
passionate appeal



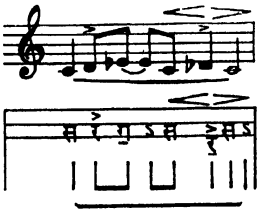
pleading (A♭ Dha k.)



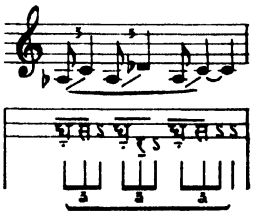
F♯ (Ma tīvră) and D natural (Ri śhuddhă) express intensity, pleasure.
F♯ (Ma tīvră denotes tension D natural (Ri śhuddhă) shows lack of shyness.



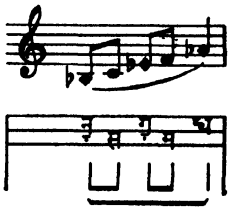
satiation, satisfaction



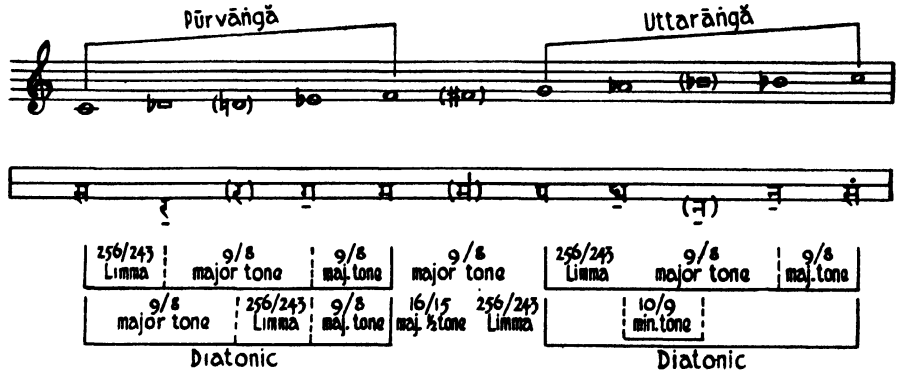
question



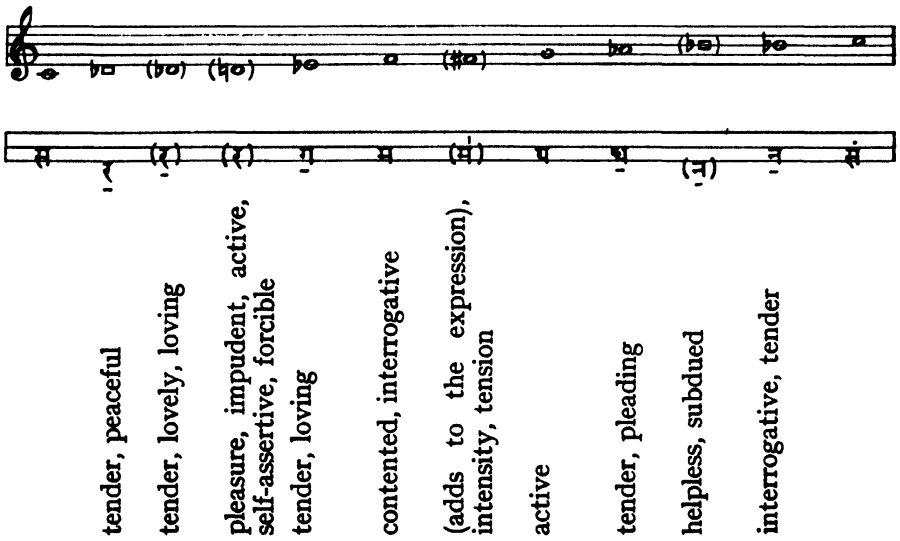
compare the feminine shape of Bhairavī with the similar expression in the male character of Mālākośhă:



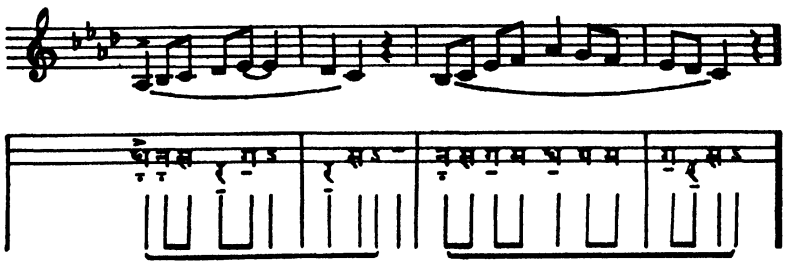
TETRACHORDS:
(Scale analysis)



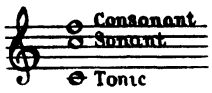
ŚHRUTIS:
(Analysis of expression)

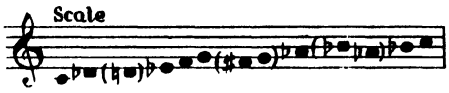


THEME (*Rūpă*):

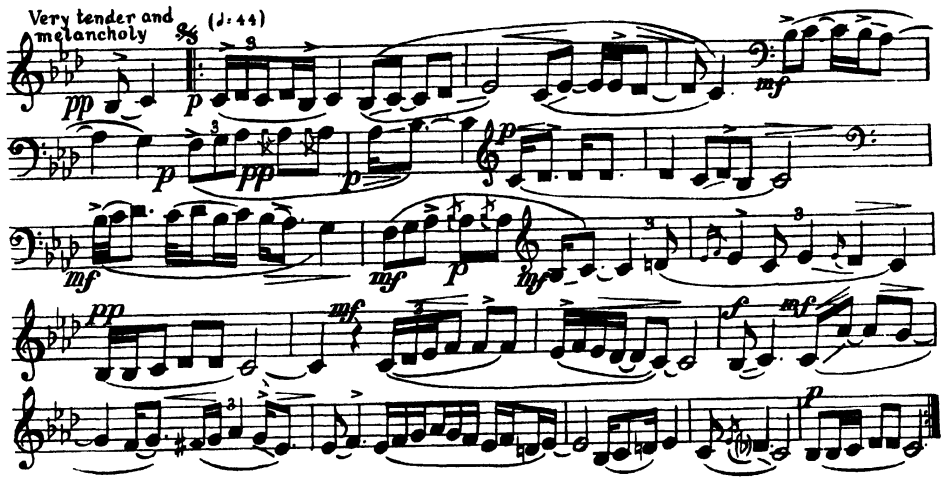


OUTLINE

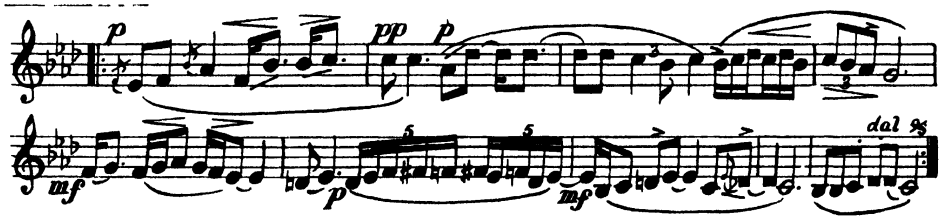




I STHĀYĪ



II ANTARĀ

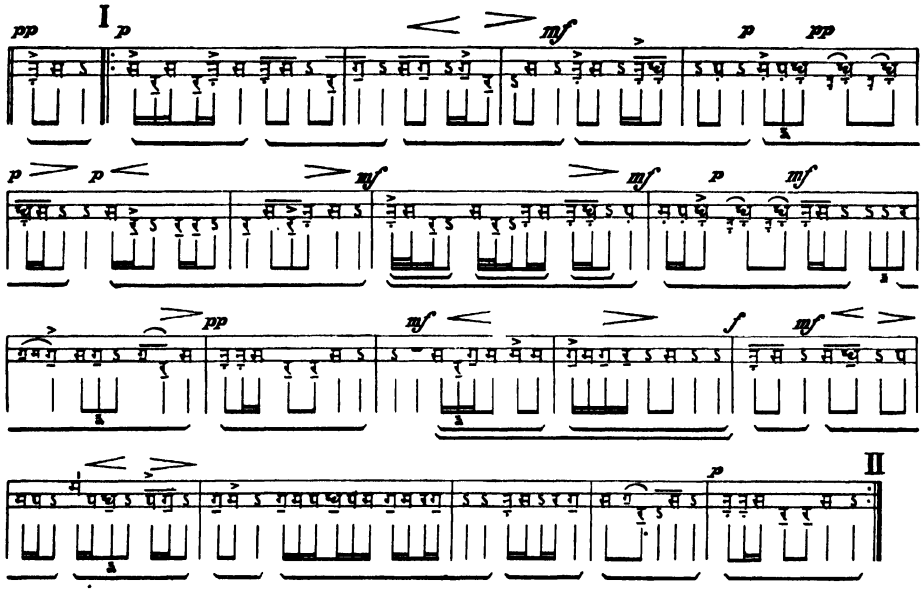


Vādī Samvādī Scale

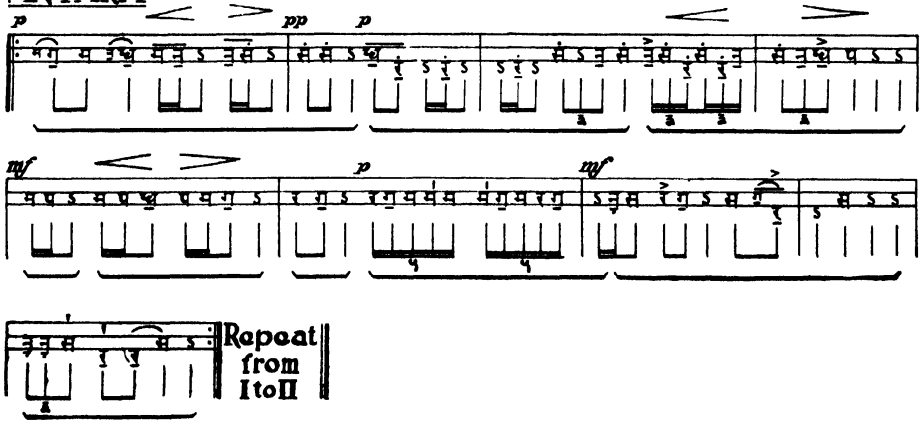
Mātrā 1 = 44

STHĀYĪ

very tender and melancholy



ANTARĀ



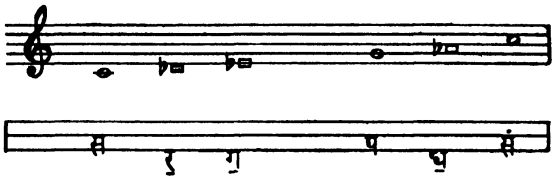
BHŪPĀLĂ—*in the morning*

सिंहासनमधिवसितं चामरलसितं
कुरङ्गनयनाभ्याम् ।
परिवारबलसमेतं मनसि ध्यायामि
सन्ततं भूपालम् ॥

(*Rāgă Sāgară* 3, 5)

I see Bhūpālă comfortably seated on a lion's throne, his huge family around him. Young women, their eyes like those of deer, fan him with a whisk.

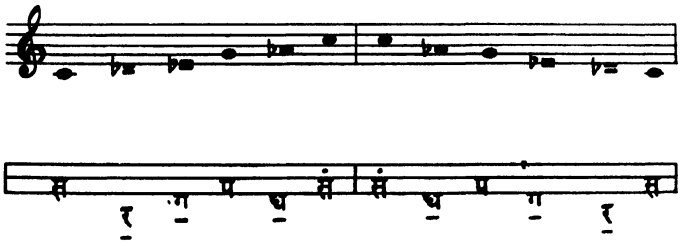
TUNING OF INSTRUMENT.



GROUP: Bhairavī

CLASS (*Jātī*): Auḍavă (pentatonic)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): A♭ (Dha k.)

CONSONANT (*Samvādī*): A♭ (Ga k.)

TIME OF PLAY: day, first quarter (from sunrise)

MODE TYPE (*Ṭhāṭ*): Bhairavī SCALE TYPE: Enharmonic (plagal)

CHARACTERISTICS: no F (Ma) and no B.(Ni); all the mobile notes are flat.

EXPRESSION: great sadness but borne with calm. Sad, tender and loving

No F(Ma): *dejected unsatisfied, unreal*

like a story told of love rejected

pleading

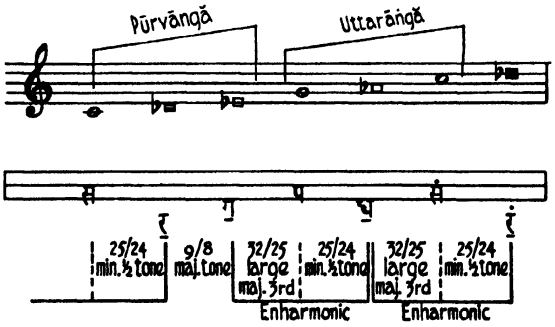
sadness

some satisfaction

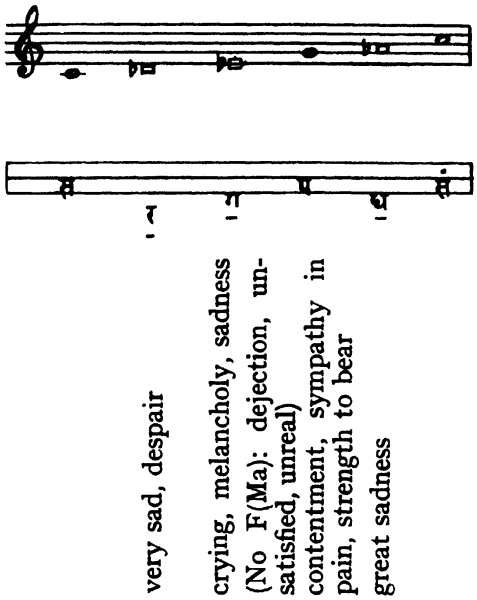
but sink again into despair

Very sad and depressed (the dominant notes being A♭ and E♭ (Dha k-Ga k-). Every note expresses sadness but this sadness may come either from saturation, helplessness, or devotion. G(Pa) gives the strength to endure it.

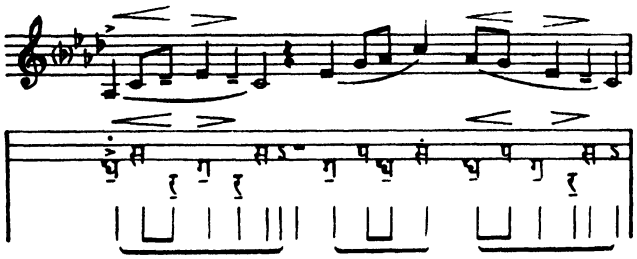
TETRACHORDS:
(Scale analysis)



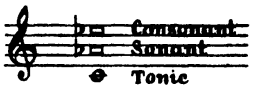
ŚHRUTIS: (Analysis of expression)

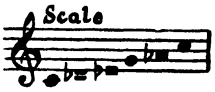


THEME (*Rūpā*):

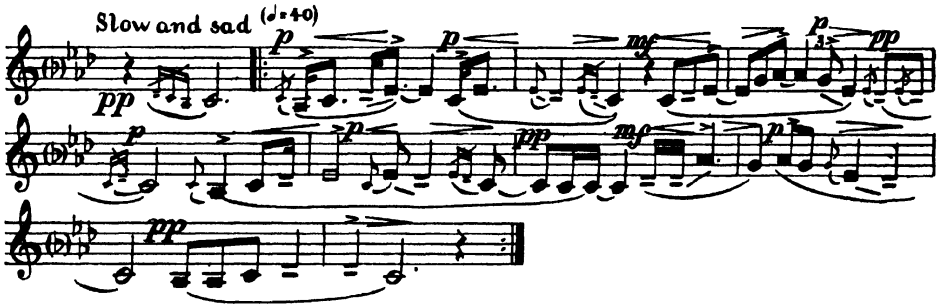


OUTLINE:

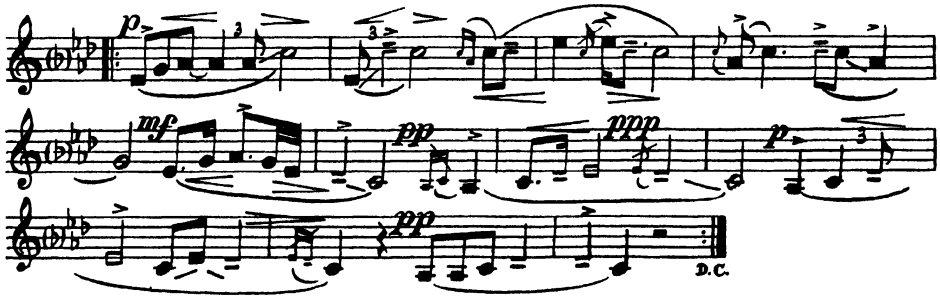




I STHĀYĪ



II ANTARĀ



Vādī Samvādī Scale

Mātrā 1 = 40

STHĀYĪ

slow and sad

I

II

ANTARĀ

Repeat from I to II

VII BILĀVAL GROUP

BILĀVAL (VELĀVALĪ)—*in the morning*

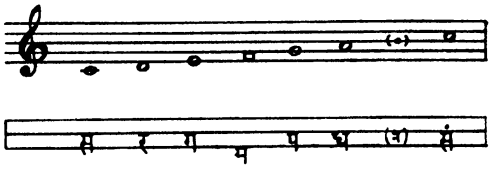
संकेतदीक्षां[1] दयिते[2] च दत्वा, वितन्वती[3] भूषणमङ्गके[4]षु ।
मुहुः स्मरन्ती स्मरमिष्टदेवं, वेलावली नीलसरोजकान्तिः ॥

1 : वी । 2 : ताय । 3: नितम्बिनी । 4 : ले ।

(*Saṅgītă Darpaṇă* 2, 59 ;
Chatvārimśhach'hatarāgănirūpaṇam ;
Śhivă tattvă Ratnākară 6, 8, 81)

* Velāvalī has the lustre of the blue lotus. Arranging jewels upon her body, she makes secret signs to her lover. How can she forget for one moment her chosen deity, the God of Love ?

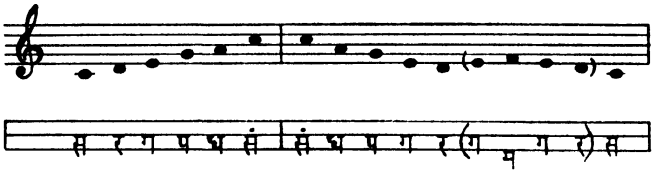
TUNING OF INSTRUMENT:



GROUP: Bilāval

CLASS (*Jāti*): Auḍavă-shaḍavă (Pentatonic in ascent and hexatonic in descent)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): A(Dha) CONSONANT (*Samvādī*): E(Ga)

TIME OF PLAY: day, second quarter (from 9 to 12)

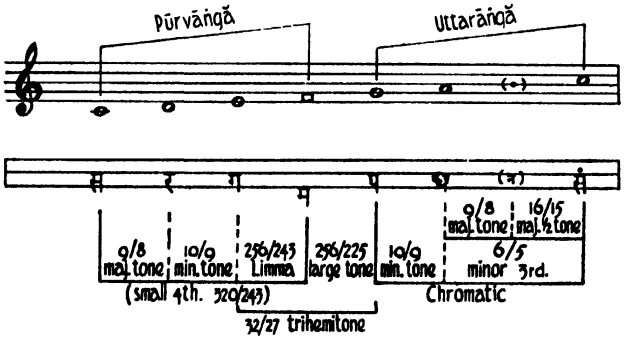
MODE TYPE (*Ṭhāṭ*): Bilāval

SCALE TYPE: Diatonic (but defective in ascent) in the lower tetrachord; and chromatic (minor tone and minor third) in the upper tetrachord. This explains the sometimes very pathetic expression of this apparently major mode

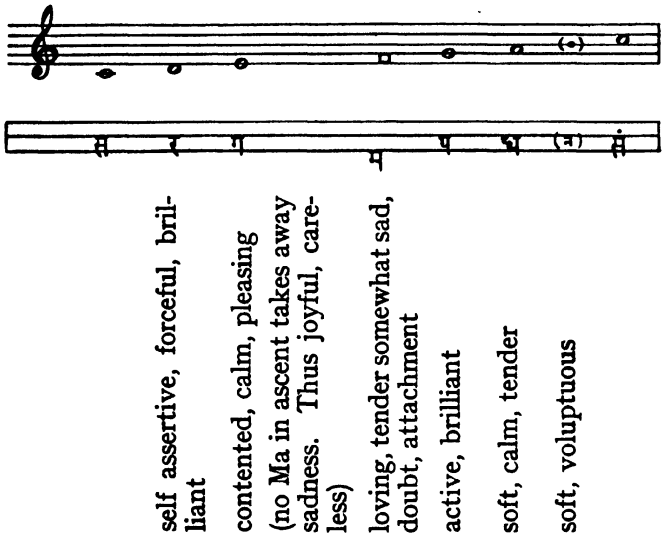
CHARACTERISTICS: resembles the Western diatonic scale and was taken as basic scale for the first time in 'Nagmat e Asaphi' (1813) by Muhammad Rezza. B(Ni) is used sparingly and only as a grace note to A (Dha)

EXPRESSION: active and tender, inquisitive, mixing joy and affection. D(Ri) and G(Pa) are clear and joyful. E (Ga) and A(Dha) are soft and gentle. F-(Ma–) is uncertain and grave, tender and affectionate

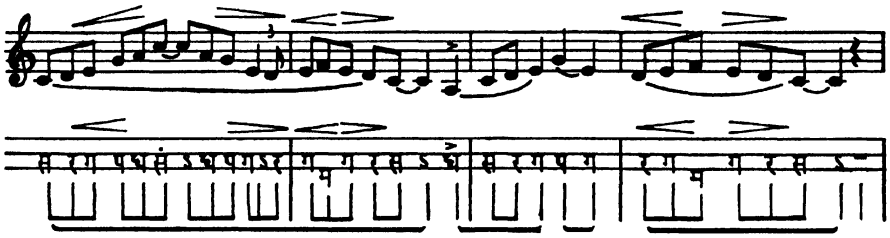
TETRACHORDS: (Scale analysis)



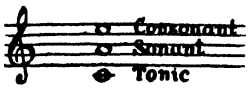
ŚRHUTIS: (Analysis of expression)

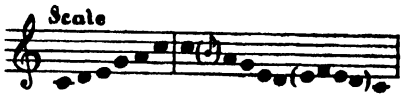


THEME (*Rūpă*):

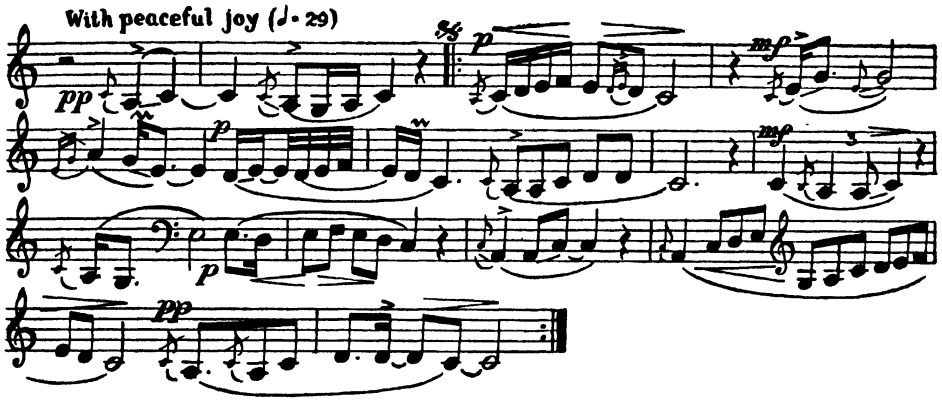


OUTLINE





I STHĀYĪ



II ANTARĀ

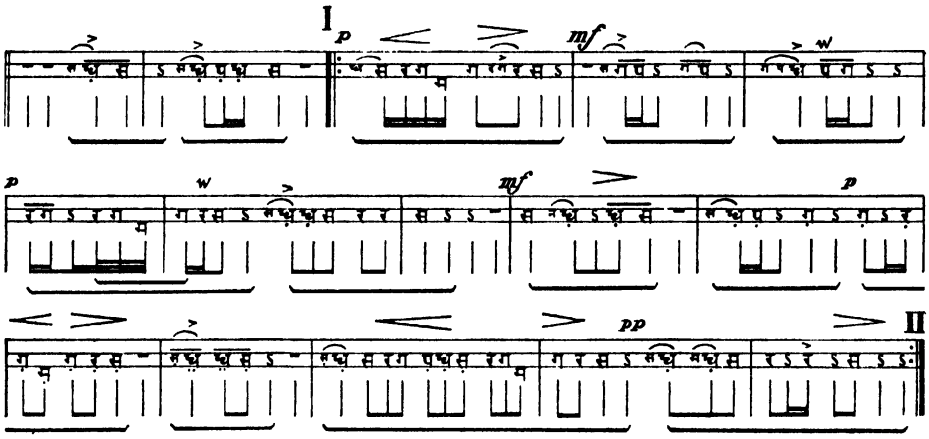
Vādī Samvādī

Scale

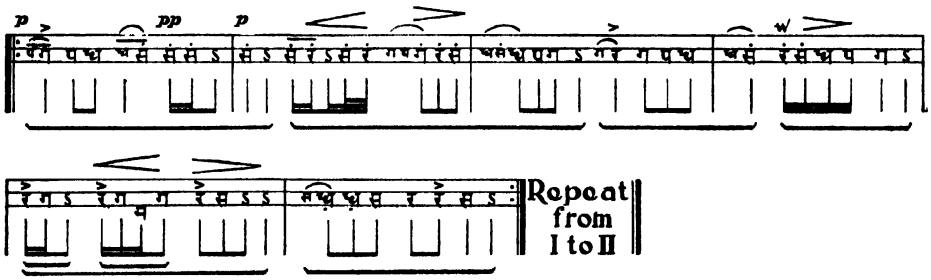
Mātrā 1 = 29

STHĀYĪ

with peaceful joy



ANTARĀ

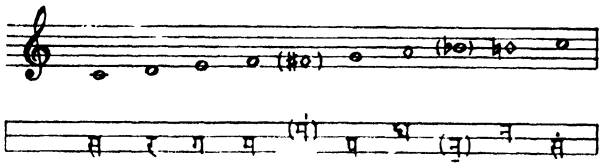


ALHAIYĀ BILĀVAL

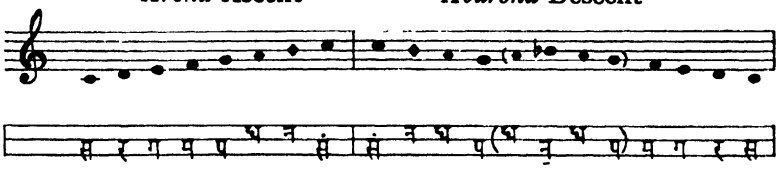
GROUP: Bilāval

CLASS (*Jāti*): Sampūrṇă (Heptatonic)

TUNING OF INSTRUMENT:



Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): G(Pa)

CONSONANT (*Samvādī*): D (Ri)

TIME OF PLAY: day, second quarter (9 to 12)

MODE TYPE (*Ṭhāṭ*): Khammājă

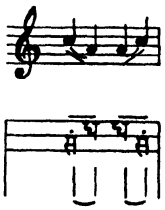
SCALE TYPE: Diatonic

CHARACTERISTICS: use of B♭ (Ni k.) as an ornament from G(Pa) and rarely of an accidental F♯ (Ma t.) as an ornament of G (Pa). [According to Bhātkhaṇḍe, Dha(A) and Ga(E) are the Vādī and Samvādī]

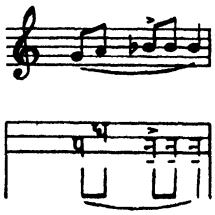
EXPRESSION:

pleasing, lovely. B♭ (Ni k.) is tender and submissive, gently praying with folded hands. In relation with D(Ri), the samvādī, F-(Ma-) forms a minor third and thus has a melancholy expression.

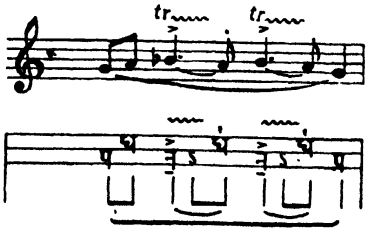
demand



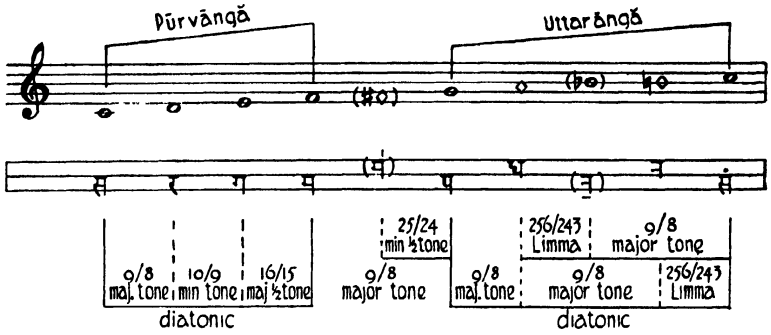
all depends upon your mercy



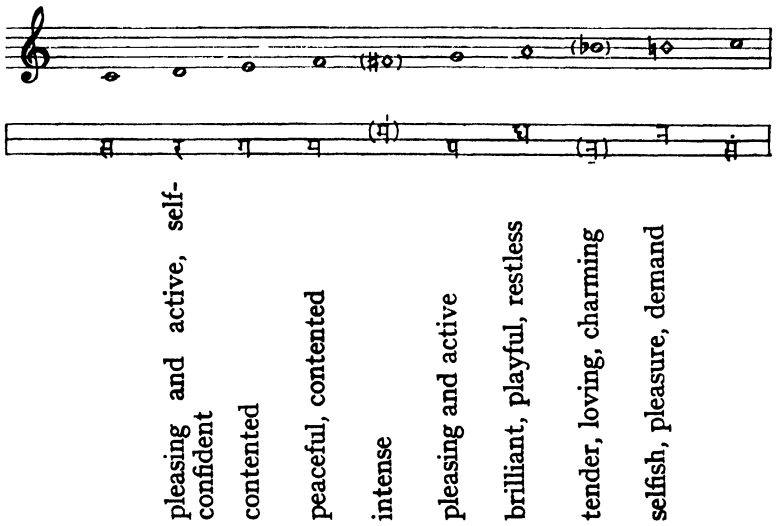
weeping, the head on the master's feet



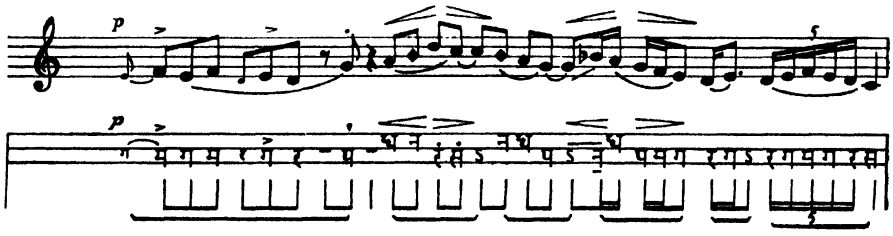
TETRACHORDS: (Scale analysis)



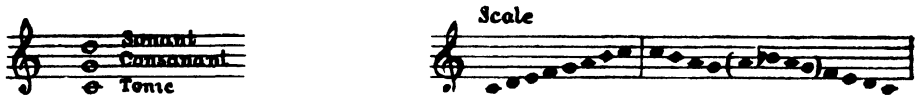
ŚHRUTIS: (Analysis of expression)



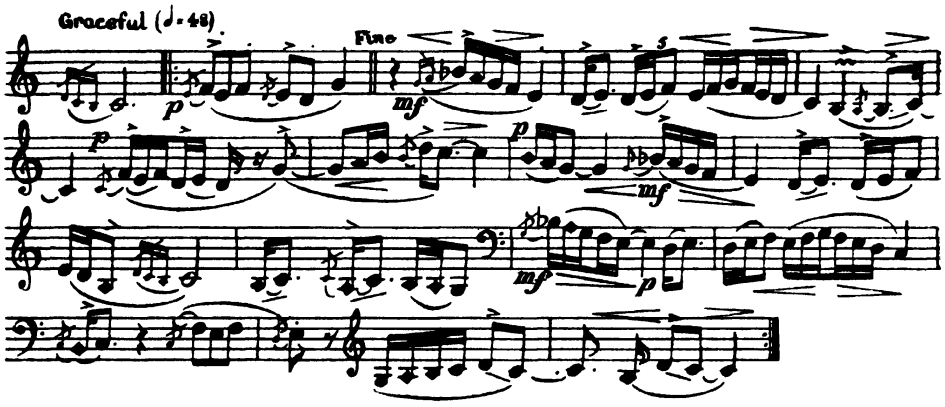
THEME (*Rūpā*):



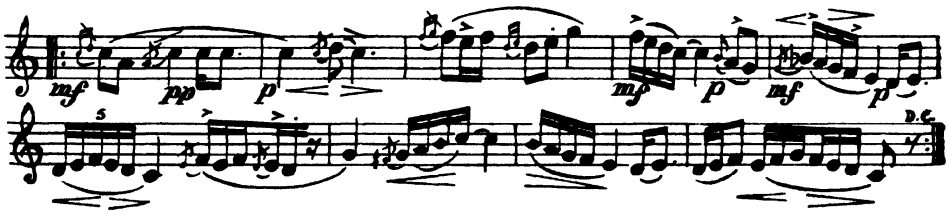
OUTLINE



I STHĀYĪ



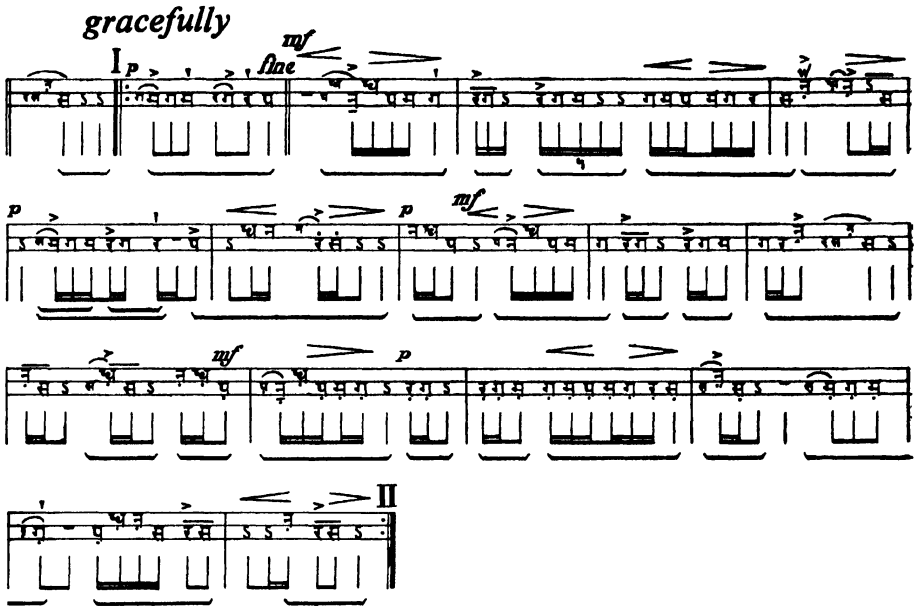
II ANTARĀ



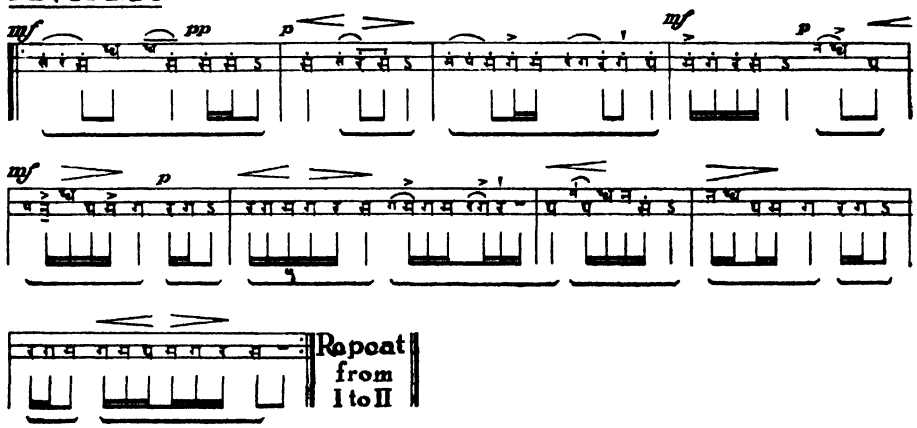
Vādī Samvādī Scale

Mātrā 1 = 48

STHĀYĪ



ANTARĀ



3 NOON AND AFTERNOON RĀGĂS

3 NOON AND AFTERNOON RĀGĂS

VII SĀRAṄGĂ GROUP NOON

SĀRAṄGĂ—*midday*

श्यामाङ्गः पीतवासाः प्रबलतरगदाशङ्खचक्राब्जहस्तो
बाणैः शार्ङ्गेण पूर्णस्फुरदिषुधिकटिस्तार्क्ष्यगो भूषणाढ्यः ।
....
(सम्पूर्णश्चापराह्णे प्रचरति चतुरो) धीरसारङ्गरागः ॥

(*Rāgă Mālā of Puṇḍarika Viṭhṭhată*)

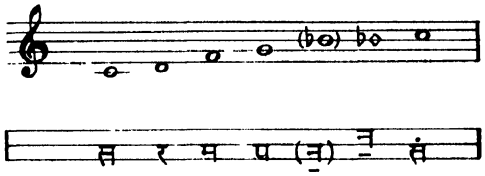
* His sombre limbs mighty in armour are covered with a yellow robe. Armed with discus, mace and bow and bearing a shield, his gleaming quiver full, holding a lotus and a conch, adorned with sumptuous ornaments, Sāraṅgă rides upon the bird-form Garuḍă.

पुष्पगुच्छप्रियो माध्वीरसपानकुतूहलः ।
मनोजगर्वजनकः सारङ्गो रागनायकः ॥

(*Chatvārimśhach'hatarāgănirūpaṇam* p. 16)

Sāraṅgă, the young hero, pride of the god of love, drinks the liquor of honey. He delights in bouquets of flowers.

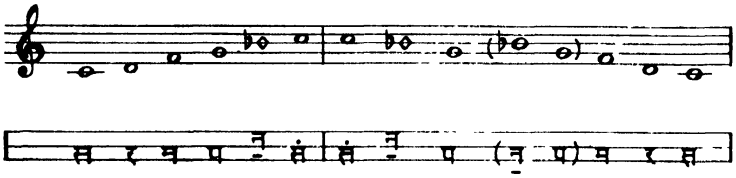
TUNING OF INSTRUMENT:



GROUP: Sāraṅgă

CLASS (*Jāti*): Auḍavă (Pentatonic)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): G(Pa)

CONSONANT (*Samvādī*): D(Ri)

TIME OF PLAY: midday

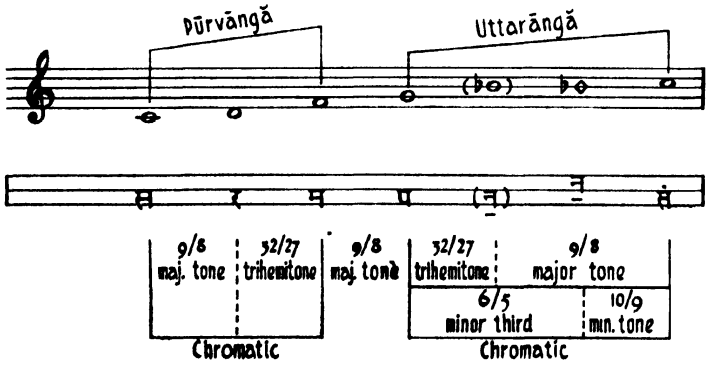
MODE TYPE (*Ṭhāṭ*): Khammāj

SCALE TYPE: Chromatic

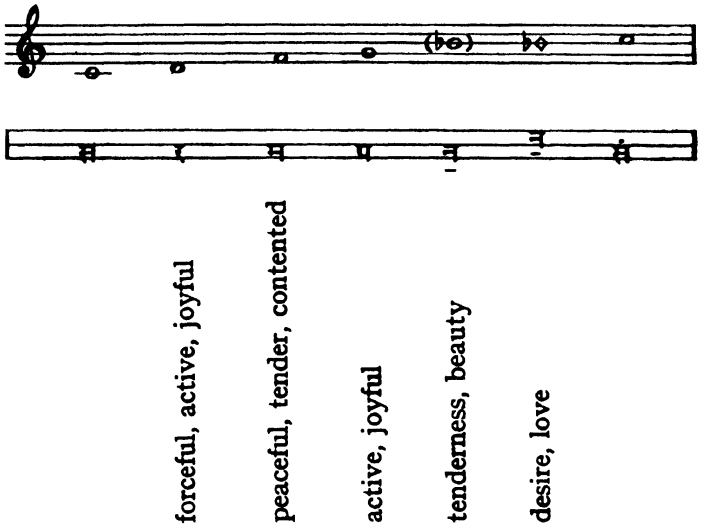
CHARACTERISTICS: no A(Dha) and no E(Ga)

EXPRESSION: pleasing and charming. The subject of all Sāraṅgăs is lovely forms, no pathos, but only tenderness. Among Sāraṅgăs, Śhuddhă Sāraṅgă is like a motherly woman, who expresses herself in soft, moderate and affectionate terms. She is gentle, soft and selfless.

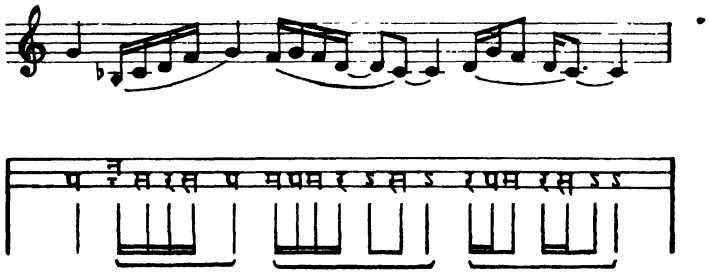
TETRACHORDS: (Scale analysis)



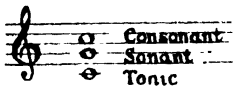
ŚHRUTIS: (Analysis of expression)

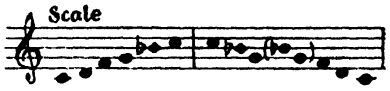


THEME (*Rūpā*):

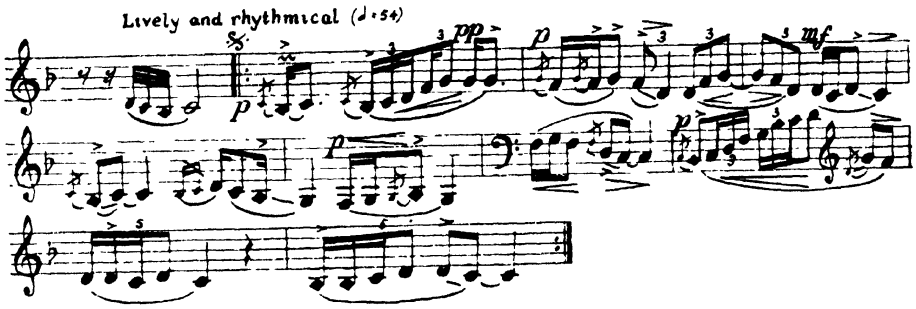


OUTLINE

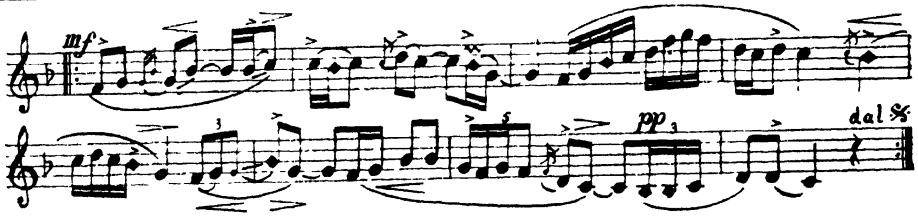




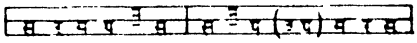
I STHĀYĪ



II ANTARĀ

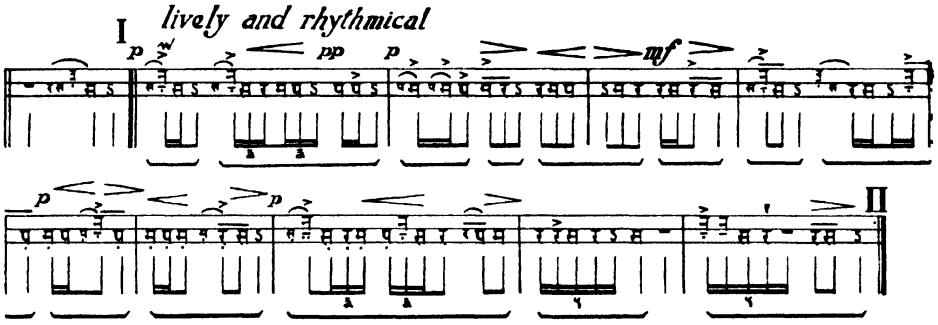


Vādī Samvādī Scale

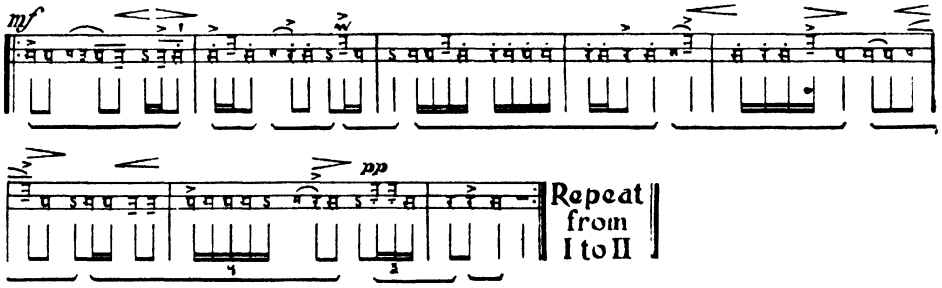


Mātrā ♩ = 54

STHĀYĪ



ANTARĀ



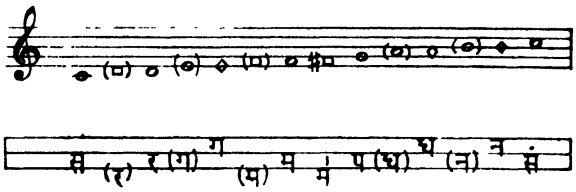
GAUḌĂ SĀRAṄGĀ—*midday*

वीणाविनोदी दृढबद्धवेणी
कल्प(द्रुमे) संस्थितगौरगात्रः ।
तृतीययामे पिकनादतुल्यः
सारंगगौडः कथितो मुनीन्द्रैः ॥

(*Rāgă Kalpadrumă* p. 29)

* Seated beneath the wishing Tree his body white as snow, his long hair tightly bound, Gauḍă Sāraṅgă is seen in the afternoon playing upon a lute. The sages tell that he has the voice of a nightingale.

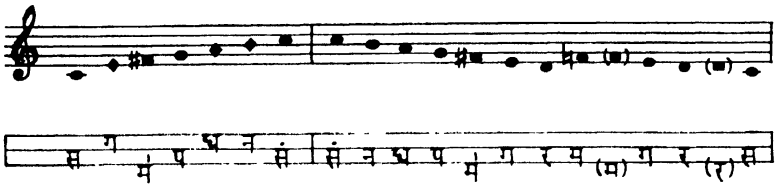
TUNING OF INSTRUMENT:



GROUP: Sāraṅgă

CLASS (*Jāti*): Shaḍavă-sampūrṇă (Hexatonic in ascent, pentatonic in descent)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): E(Ga)

CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: midday

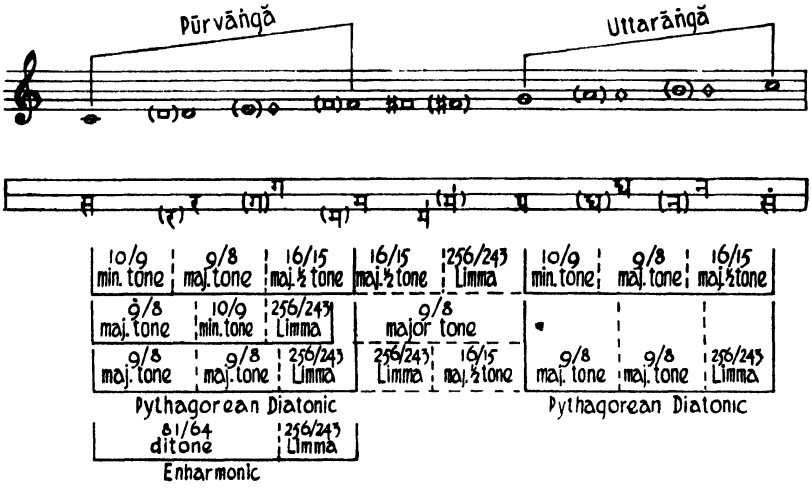
MODE TYPE (*Ṭhāṭ*): Kalyāṇă

SCALE TYPE: Diatonic

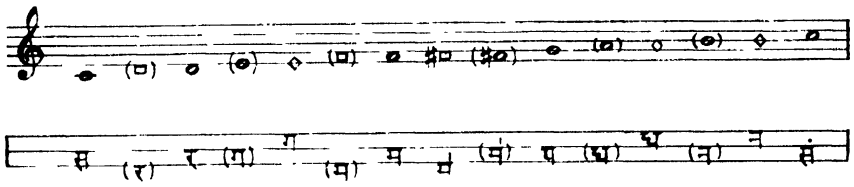
CHARACTERISTICS: similar to Bihāg (a midnight rāgă). In all Sāraṅgăs, D, F and G (Ri Ma and Pa) are predominant, this is a characteristic of midday.

EXPRESSION: contentment, faith, very tender and loving prayer, more restful, lovely, peaceful and contented than other Sāraṅgăs.
The two F(2 Ma) (natural and sharp) represent midday (or midnight).
E_+ (Ga_+) denotes satisfaction, contentment, faith; E (Ga) relief, consolation.

TETRACHORDS: (Scale analysis)

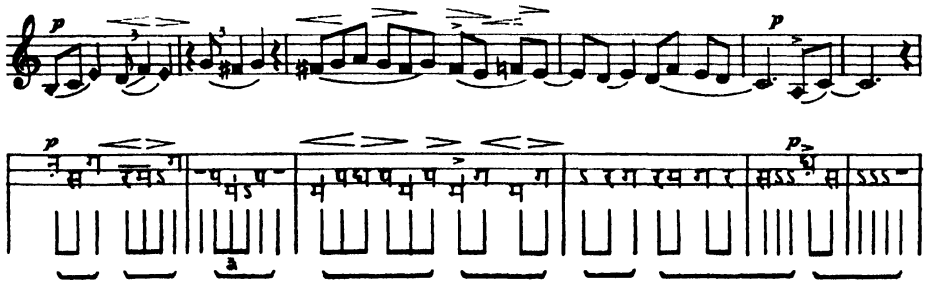


ŚHRUTIS: (Analysis of expression)



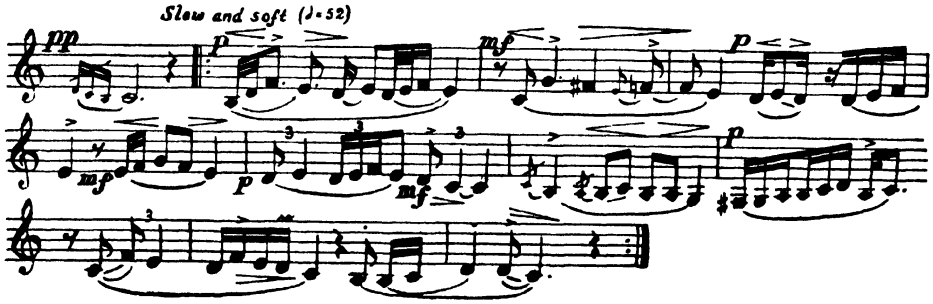
anxiety, weakness
self assurance, firmness
aspiration and prayer, calm, peace
contentment, joy
doubt, tenderness, aspiration, prayer
(passive) satisfaction, peace, dependent
perturbed, anxious, uncertain
intensity, sincerity, impulse, intensifies both activity and tenderness
bloom, fullness, activity
aspiration, prayer
brightness, confidence, prayer which will be fulfilled
doubt, aspiration, softness
brightness, strength, sensuousness

THEME (*Rūpā*):

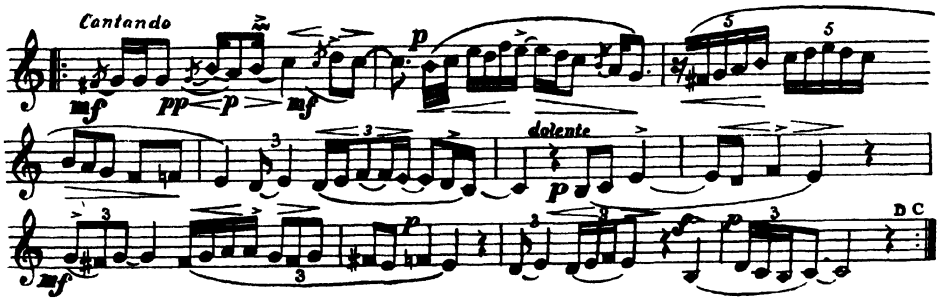


OUTLINE

I STHĀYĪ



II ANTARĀ



Vādī Samvādī Scale

Mātrā 1=52

STHĀYI

slow and soft

I

II

ANTARĀ

singing

lamenting

Repeat from I to II

IX ŚHRĪ GROUP LAST QUARTER OF THE DAY

ŚHRĪ—*in the afternoon*

अष्टादशाब्दः स्मरचारुमूर्तिः
धीरोल्लसत्पल्लवकर्णपूरः ।
षड्जादिसेव्योऽरुणवस्त्रधारी
श्रीराग एषः[1] क्षितिपालमूर्तिः ॥

1 : राजः ।

(*Saṅgītă Darpaṇă* 2, 70 ; *Chatvārimśhach'hatarāgănırūpaṇam* 1, 68 ; *Śhivă tattvă Ratnākară* 6, 8, 103)

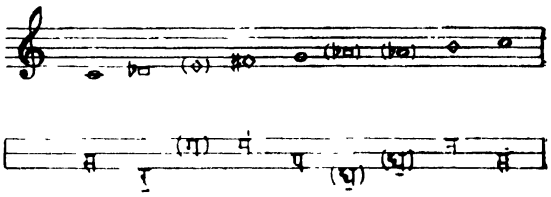
* Śhrī-rāgă is eighteen. With tender leaves quivering at his ears, he is the alluring image of the God of Love. Robed in red, he looks like a king. Sa and all the other notes are his slaves.

वीरासनं सिंहमुखाग्रहस्तं
माणिक्यकोटीरविभासितं सदा ।
पार्श्वद्वयस्थाब्जमुखीकदम्बं
श्रीरागदेवं भजतां मनो मे ॥

(*Rāgă Sāgară* 3, 9)

My heart worships Śhrī Rāgă, whom lovely women surround. His hand resting on a lion's head, he sits in the posture of heroes. His sceptre is laden with precious stones.

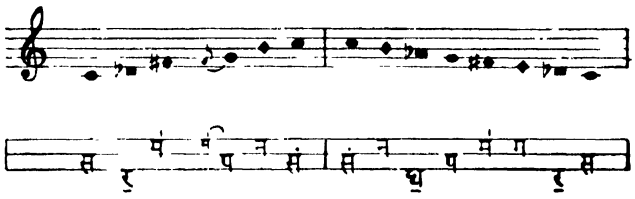
TUNING OF INSTRUMENT:



GROUP: Shrī

CLASS (*Jāti*): Auḍavă-Sampūrṇă (pentatonic in ascent, heptatonic in descent)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): D♭ (Ri k.)

CONSONANT (*Samvādī*): G(Pa)

TIME OF PLAY: second part of the afternoon

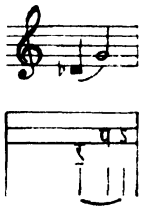
MODE TYPE (*Ṭhāṭ*): Pūravī)

SCALE TYPE: Chromatic

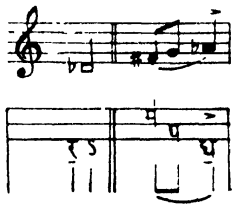
CHARACTERISTICS: no E(Ga) and no A(Dha) in ascent. The higher A♭ (Dha k.) is used only in the following figures:

EXPRESSION: lethargy, melancholy, half awake, tender, loving, sad but spiritual, as a call for evening prayer.

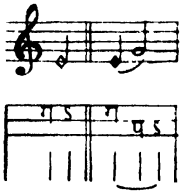
half awake



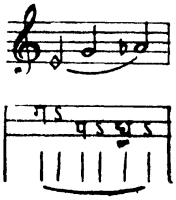
melancholy



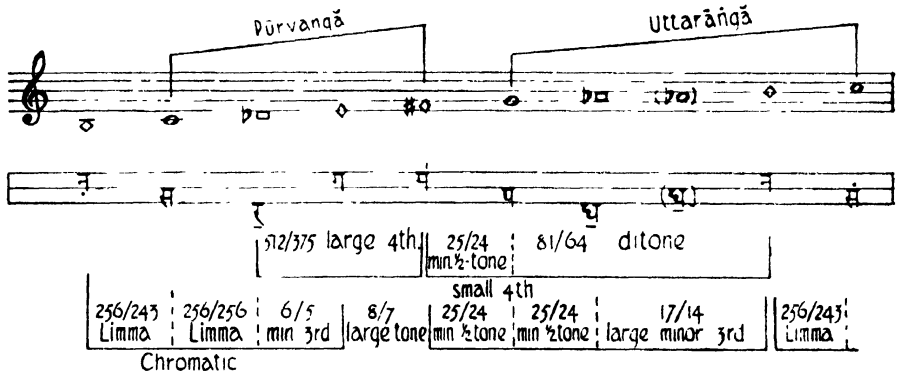
Contentment, peace



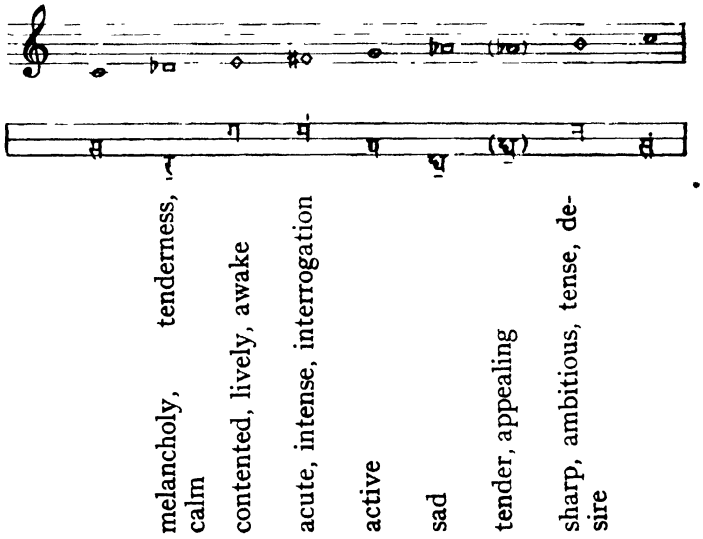
inner joy



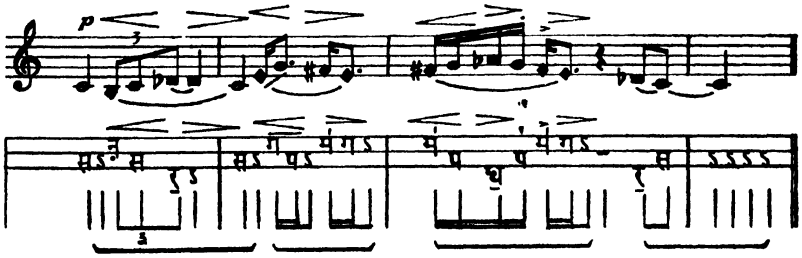
TETRACHORDS: (Scale analysis)



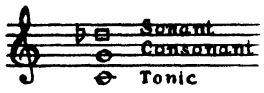
ŚHRUTIS:
(Analysis of expression)

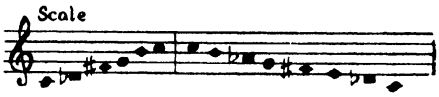


THEME (*Rūpā*):

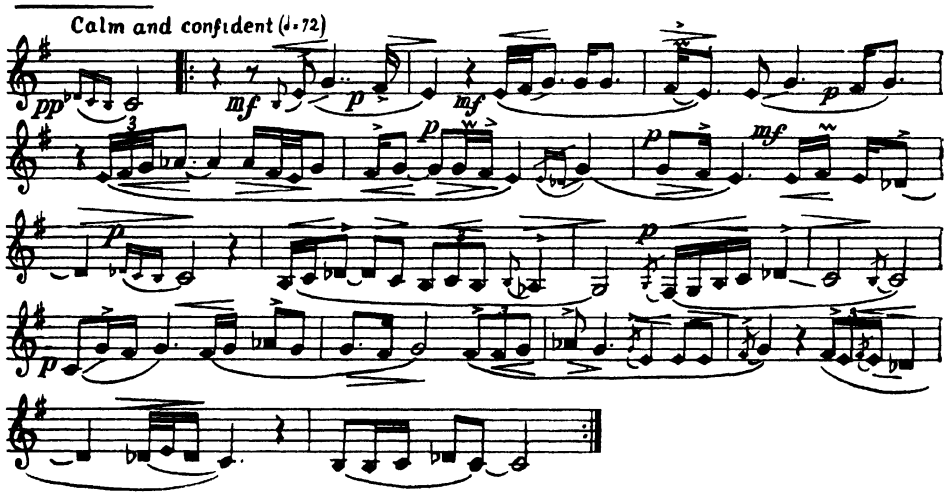


OUTLINE

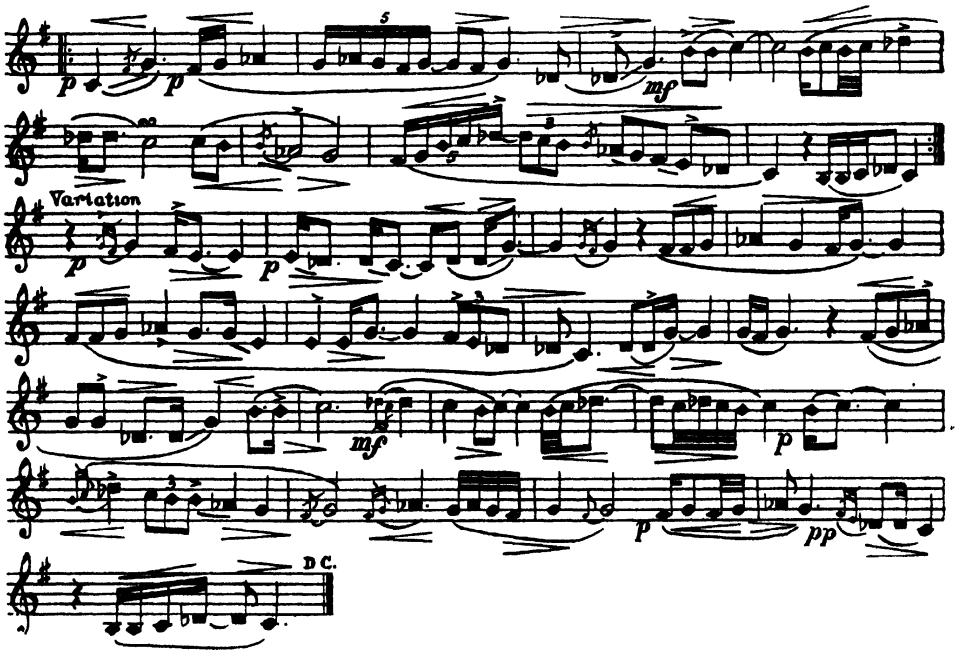




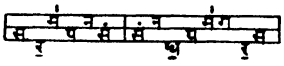
I STHĀYĪ



II ANTARĀ

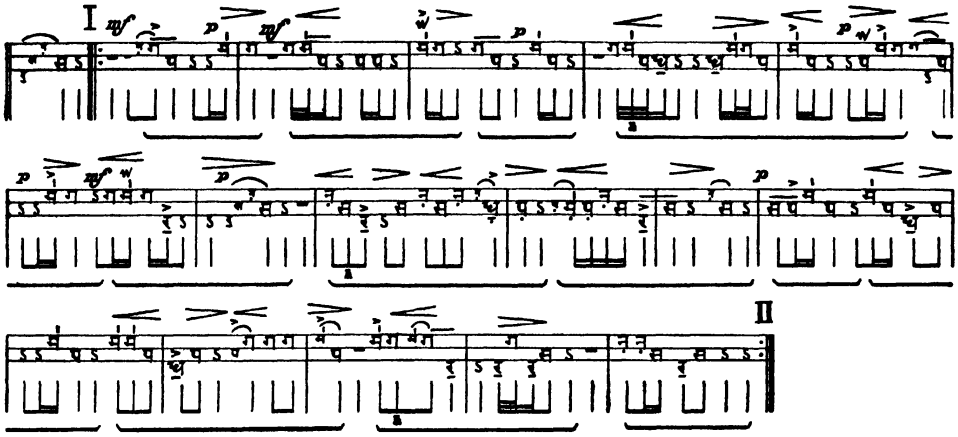


Vādī Samvādī Scale

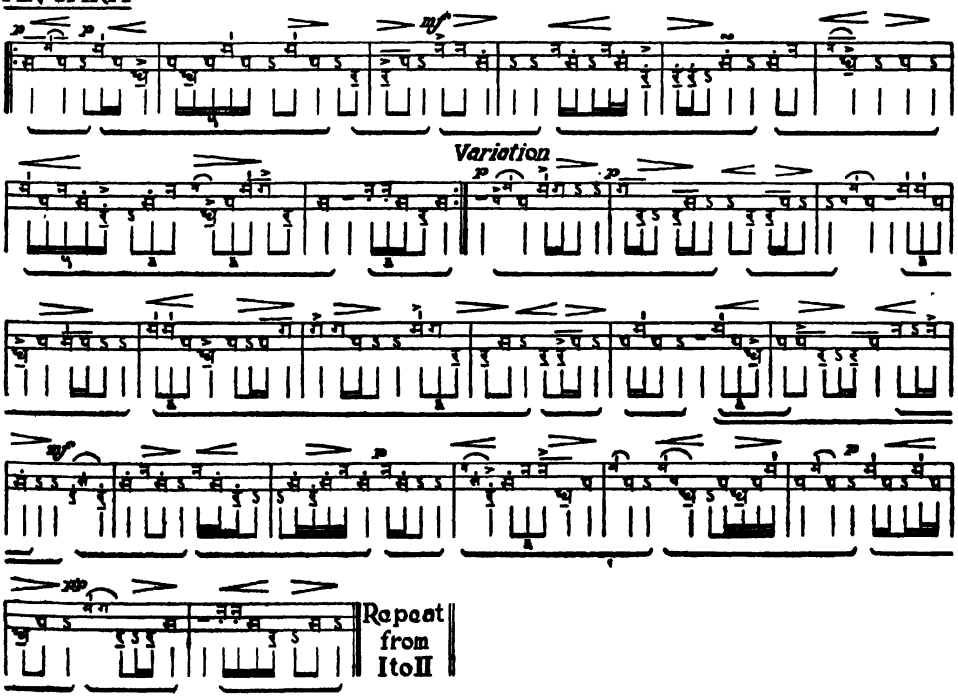


Mātrā 1=72

STHĀYĪ



ANTARĀ



BHĪMĂPALĀŚHRĪ—*in the afternoon*

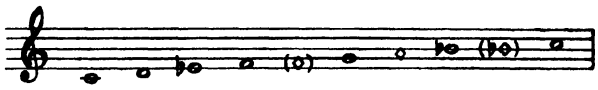
वीणां दधाना कमलायताक्षी
गम्भीरनादा सुरपुष्पगन्धी ।
कलामयी सा कमनीयमूर्तिः
भीमपलाश्री[1] कथिता मुनीन्द्रैः ॥

1 : सी ।

(*Rāgă Kalpadrumă* p. 22)

* With wide lotus eyes and fragrant with celestial flowers, Bhīmăpalāśhrī, the sages tell, sings with her deep voice to the lute. Her lovely form is the embodiment of art.

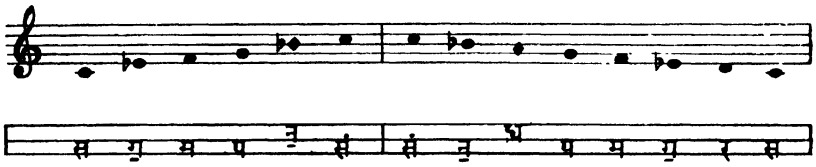
TUNING OF INSTRUMENT:



GROUP: Shrī

CLASS (*Jāti*): Auḍavă Sampūrṇă (pentatonic in ascent, heptatonic in descent)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): F (Ma) CONSONANT (*Samvādī*): C(Sa)

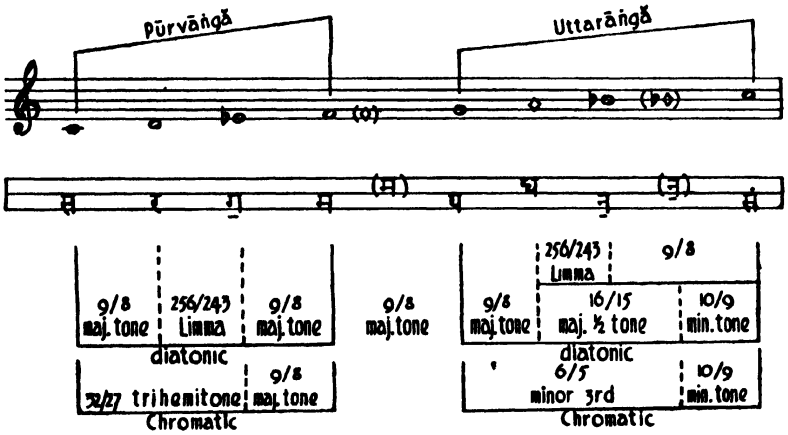
TIME OF PLAY: 2nd part of the afternoon

MODE TYPE (*Ṭhāṭ*): Kāfī SCALE TYPE: diatonic (with chromatic ascent)

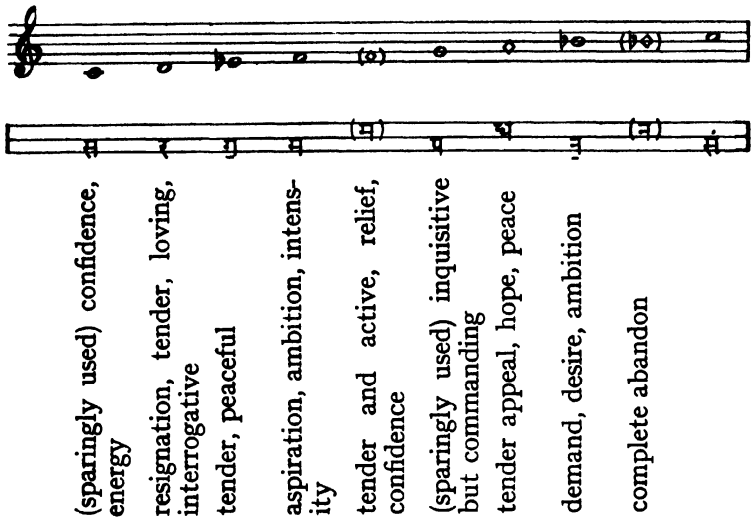
CHARACTERISTICS: Kāfī played in Multānī style, F (Ma) is always accentuated

EXPRESSION: peaceful, tender and pleasing, with some ambition

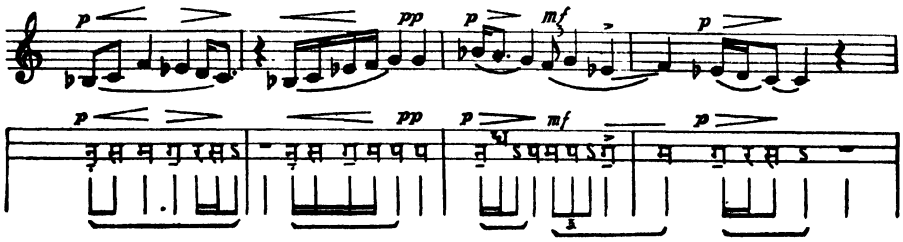
TETRACHORDS: (Scale analysis):



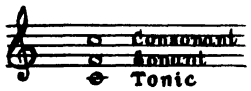
ŚHRUTIS (Analysis of expression):

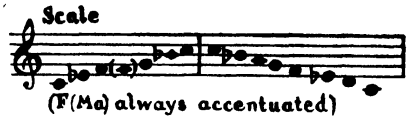


THEME (*Rūpă*):

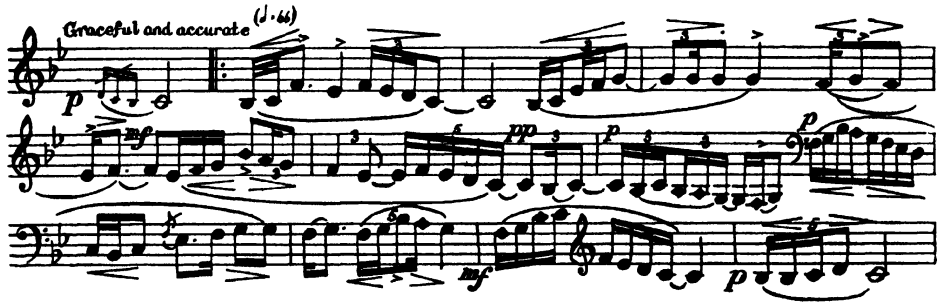


OUTLINE

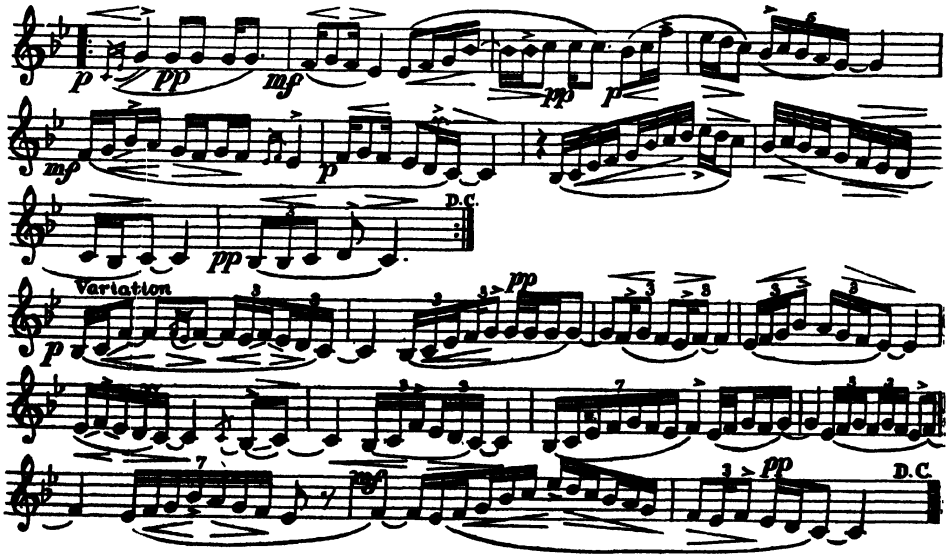




I STHĀYĪ



II ANTARĀ



Vādī Samvādī

Scale

Mātrā 1=66

STHĀYĪ

graceful and accurate

ANTARĀ

Repeat from I to II

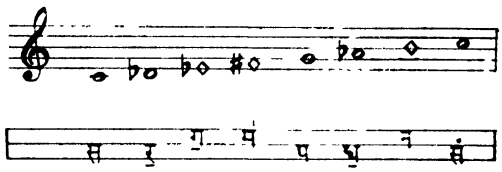
Variation

Repeat from I to II

MULTĀNĪ

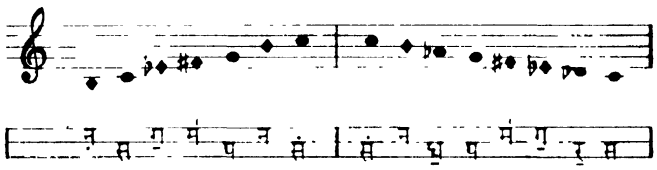
GROUP: Shrī

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Auḍavă-sampūrṇă (pentatonic in ascent, heptatonic in descent)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): E♭ (Ga k.) CONSONANT (*Samvādī*): B_+ (Ni_+)

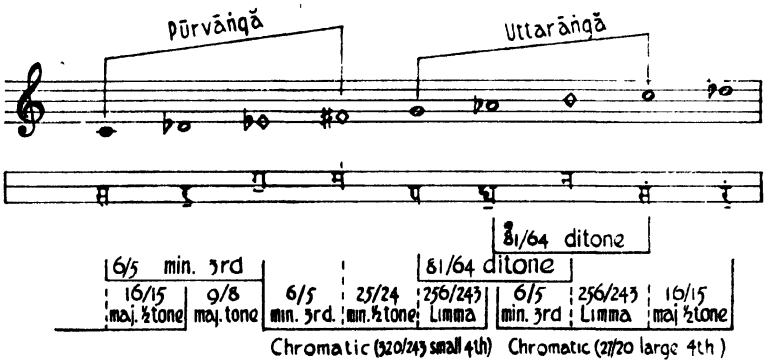
TIME OF PLAY: 2nd part of the afternoon

MODE TYPE (*Ṭhāṭ*): Toḍī SCALE TYPE: Chromatic

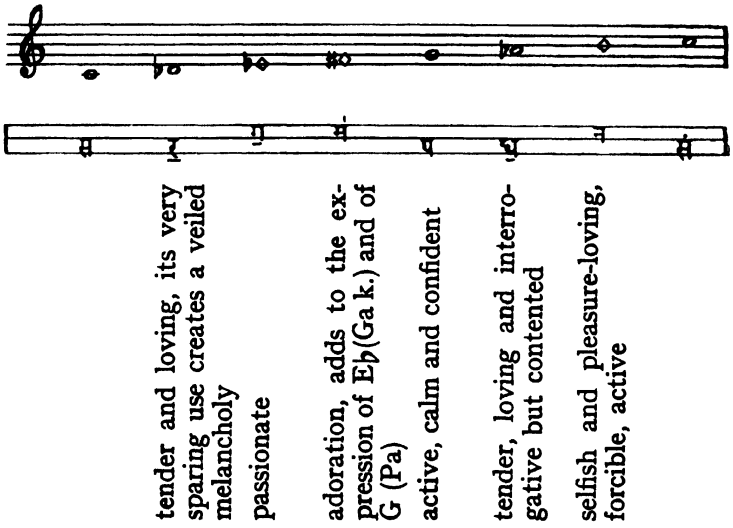
CHARACTERISTICS: Toḍī scale

EXPRESSION: Tender and melancholy, but also pleasing and lovely. More clear, more contented, more manly, less mild than Toḍī. No sadness, (F♯$_+$ (Ma T_+) and A♭ (Dha k.) do not bring sadness). D♭ (Ri k.) is never used in the ascending scale and is very light in the descending one.

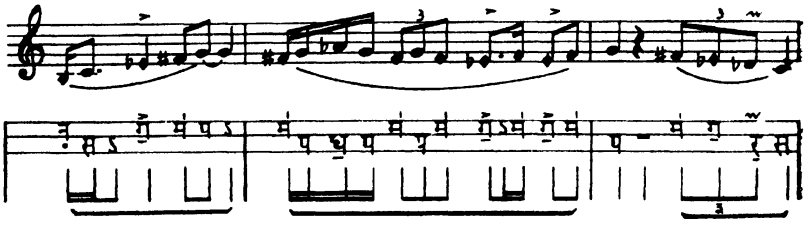
TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)

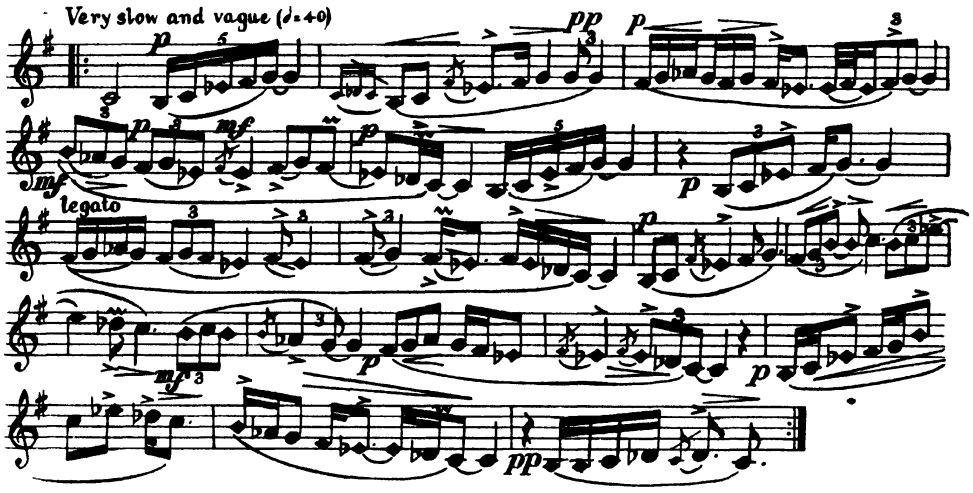


THEME (*Rūpā*):

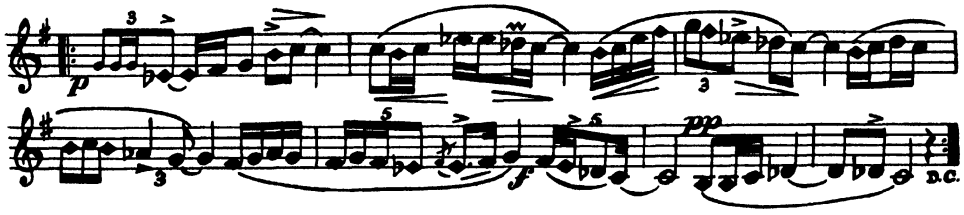


OUTLINE

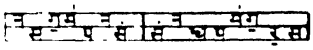
I STHĀYĪ



II ANTARĀ

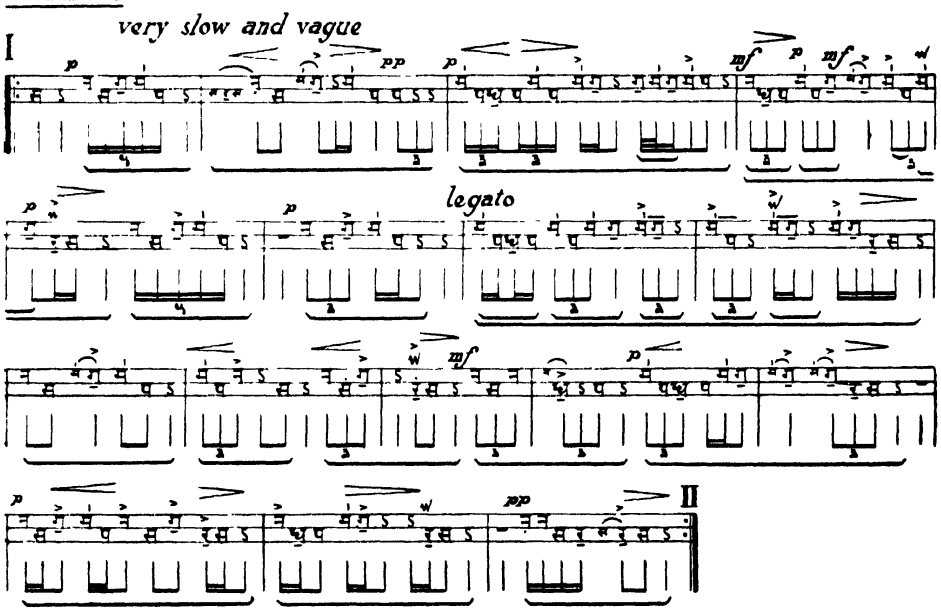


Vādī Samvādī Scale

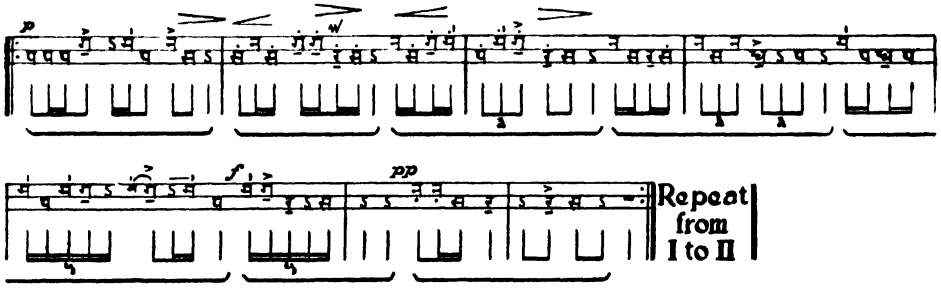


Mātrā 1=40

STHĀYĪ



ANTARĀ



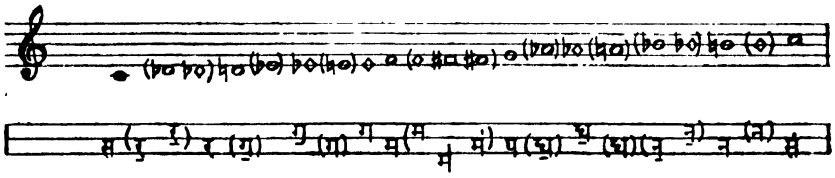
4 EVENING RĀGĂS

4 EVENING RĀGĂS

X. PILŪ

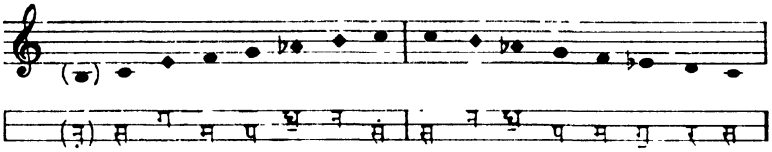
GROUP: Pilū.

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Sampūrṇă (heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): E♭ (Ga k.) **CONSONANT** (Samvādī): B_+ (Ni_+)

TIME OF PLAY: fourth quarter of the day (late afternoon before sunset)

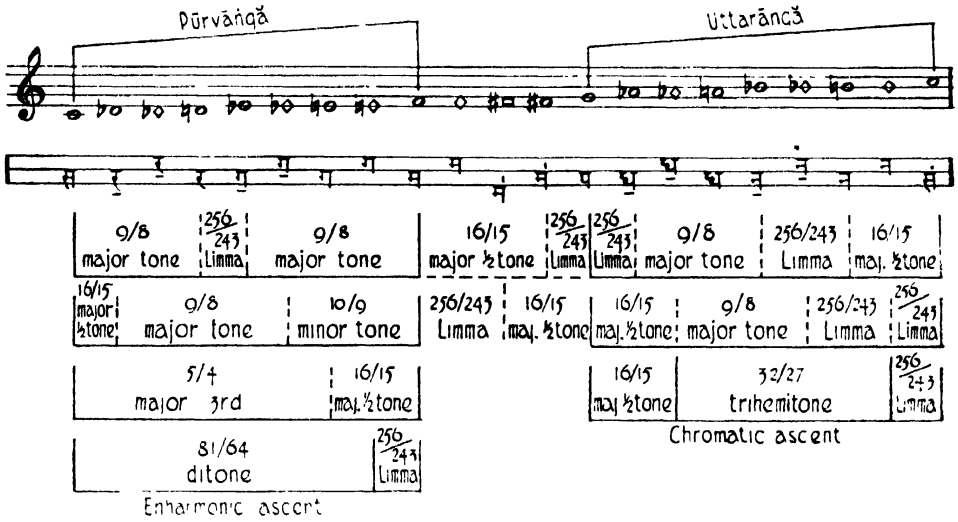
MODE TYPE (*Ṭhāṭ*): Pilū

SCALE TYPE: the twelve chromatic notes. The regular descent is equivalent to the Western minor mode.

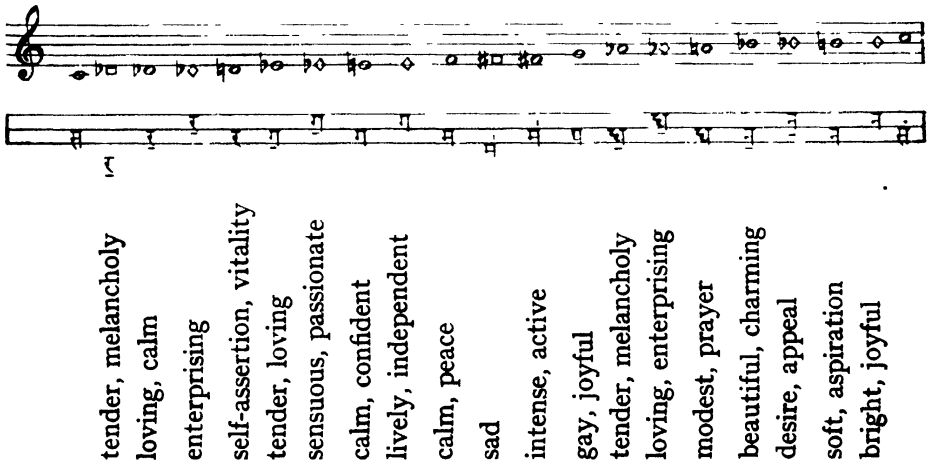
CHARACTERISTICS: Pilū uses all the chromatic notes. F♯ (Ma t.) is only used as an ornament of G (Pa). In ascent for each note, the inferior half tone should be used as ornament, in descent the superior half tone.

EXPRESSION: she does not know herself what she wants, she is satisfied yet longing for something else, sometimes gay and sometimes sad, ever changing.

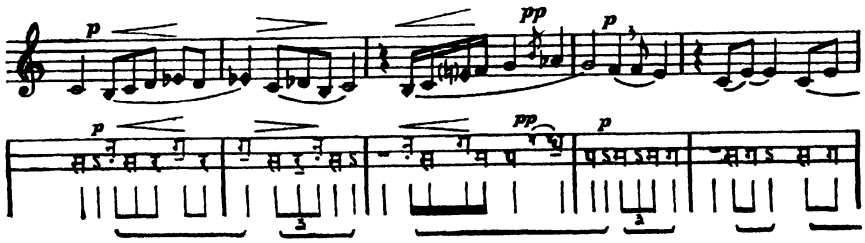
TETRACHORD: (Scale analysis)



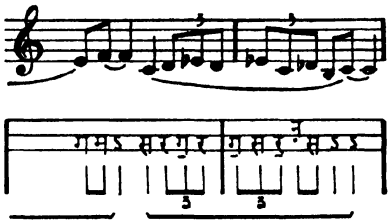
ŚHRUTIS: (Analysis of expression)



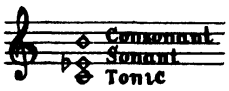
THEME (*Rūpā*):

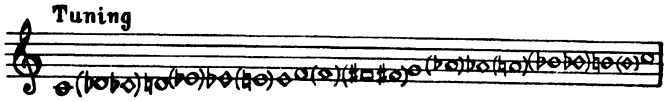


THEME: (*Rūpā*) *continued*

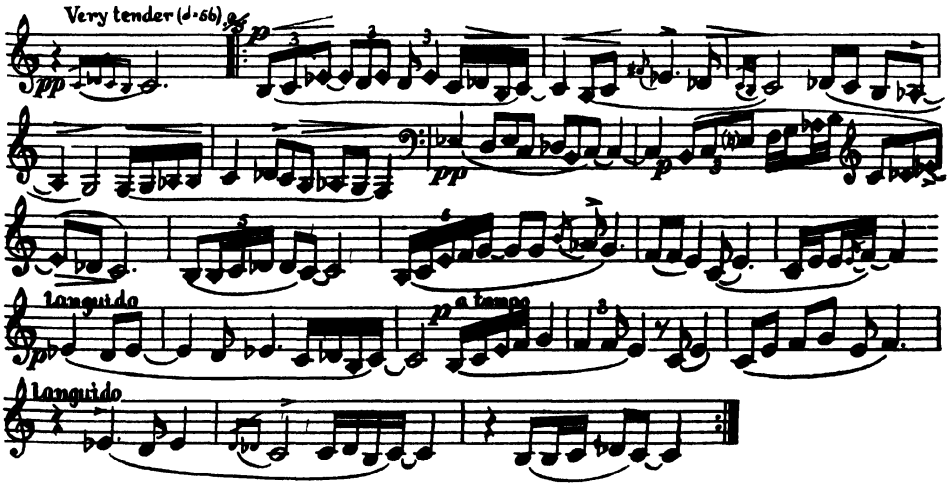


OUTLINE

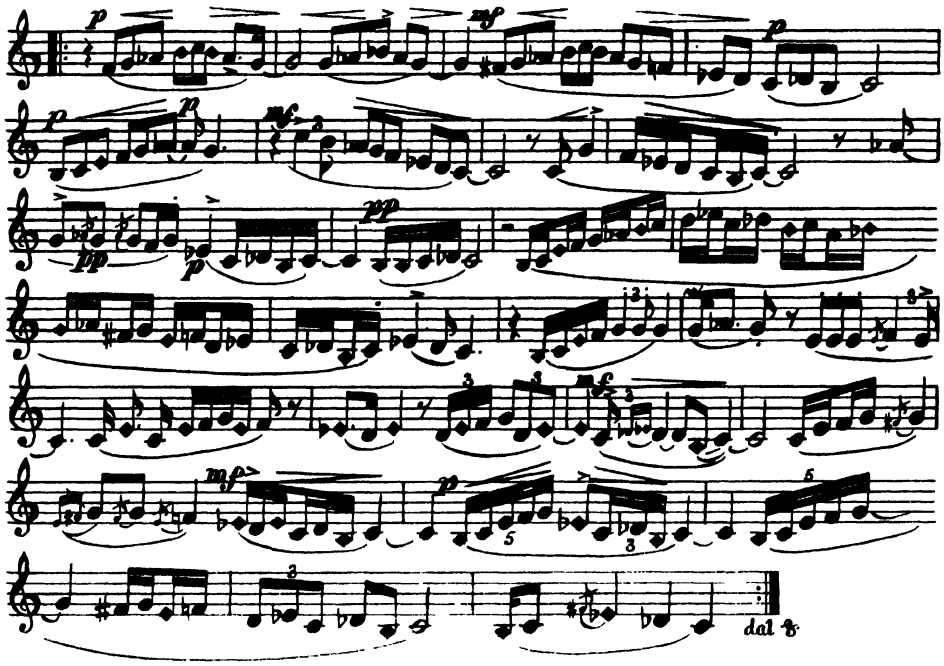




I STHĀYĪ



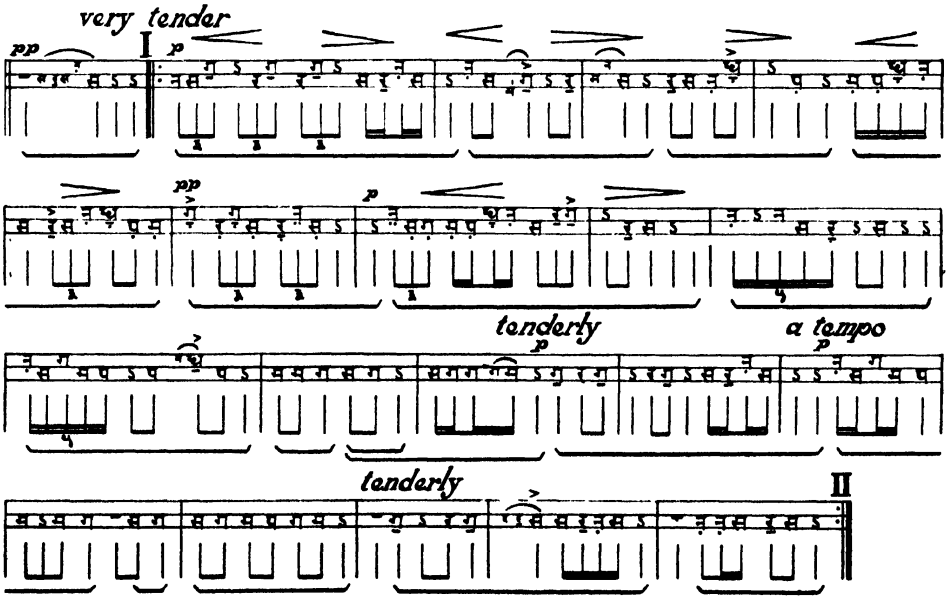
II ANTARĀ



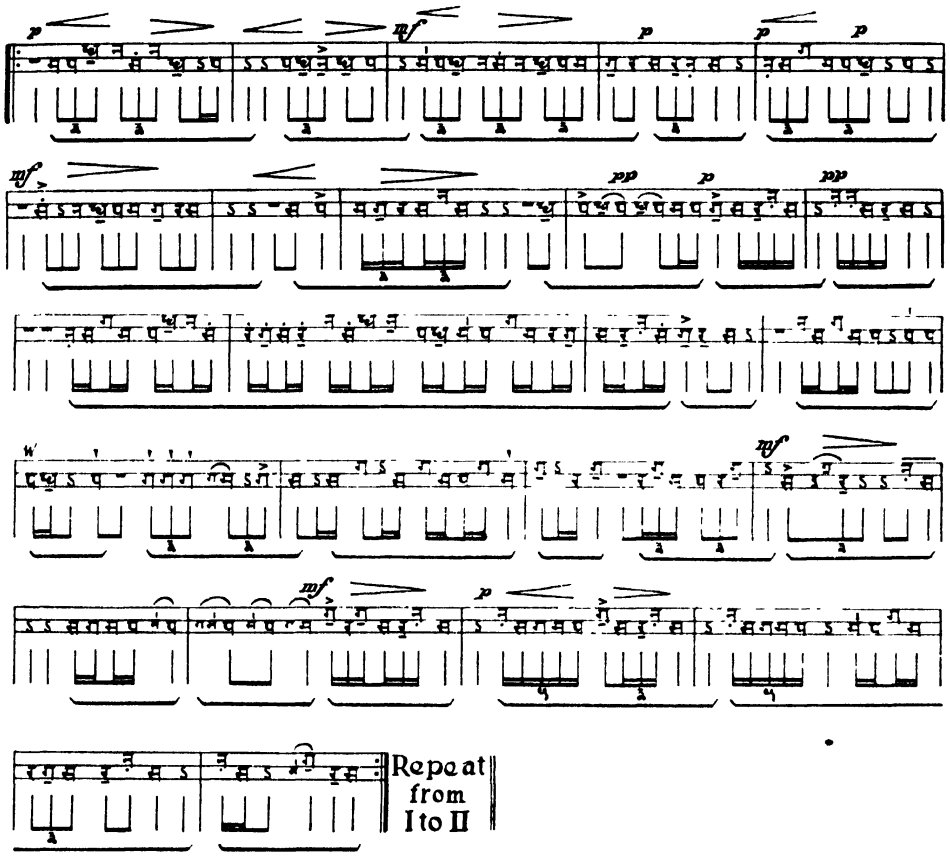
Vādī Samvādī Tuning

Mātrā 1=56 Scale

STHĀYĪ



ANTARĀ



XI PŪRĂVĪ GROUP—*at the end of the day*

PŪRĂVĪ

निद्रालसा गात्रकपटेन युक्ता
कान्तं स्मरन्ती विरहप्रपूर्णा ।
सौन्दर्यलावण्य कमलायताक्षी
सा पूरवी शेषदिने तुरीये ॥

(*Rāgă Kalpadrumă* p. 23)

* Pūrăvī, her deceitful body so charmingly beautiful is filled with the pain of separation. Her lotus eyes heavy with sleep, still, at the end of the day she is thinking of her lover.

श्वेताम्बरो गजारूढो धनुर्विद्यातिकौशलः ।
सुगात्रो भिन्नवर्णः स्यात्संप्रोक्तः पूर्विकस्तथा ॥

(*Chatvārimśhach'hatarāgănirūpaṇam* p. 8)

* Strong, of many colours, with a floating white veil, Pūrvikā, skilled in archery, comes riding on an elephant.

अमृतकरनिभाङ्गीमङ्कनाथोत्तमाङ्गीं
हरिणशिशुविलोला मालिकासेव्यलीलाम् ।
मधुचषकशुकी विन्यस्तहस्तां प्रशस्तां
कनकमयसुचेलां पूर्विकां चिन्तयामि ॥

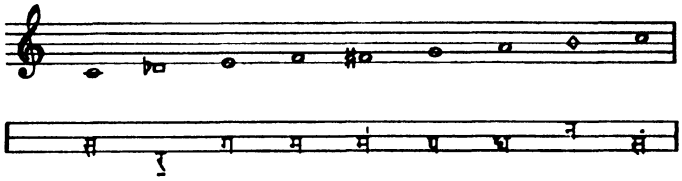
(*Rāgă Sāgară* 3, 49)

* Intoxicated with wine and with praise, Pūrvikā is restless like a young deer. Her moonlike body is clad in a garment thinly woven with gold. Her hands hold a parrot and a cup of wine. The head of her lover rests upon her lap.

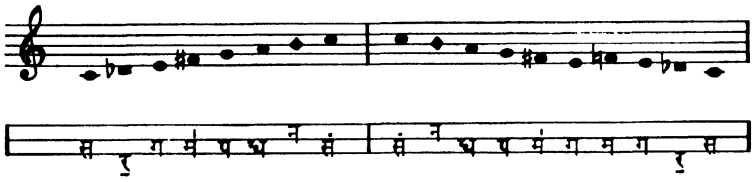
TUNING OF INSTRUMENT:

GROUP: Pūrăvī

CLASS (*Jāti*):
Sampūrṇă
(heptatonic)



Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): E (Ga) CONSONANT (*Samvādī*): $B_+(Ni_+)$

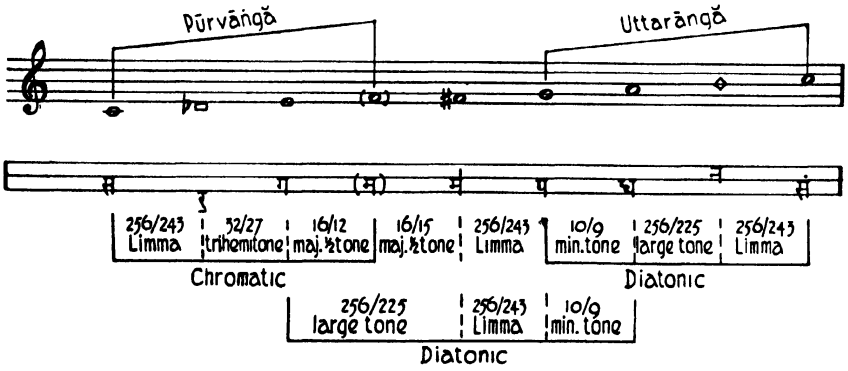
TIME OF PLAY: end of the day (last quarter of the day)

MODE TYPE (*Ṭhāṭ*): Mārăvā SCALE TYPE: mixed chromatic and diatonic

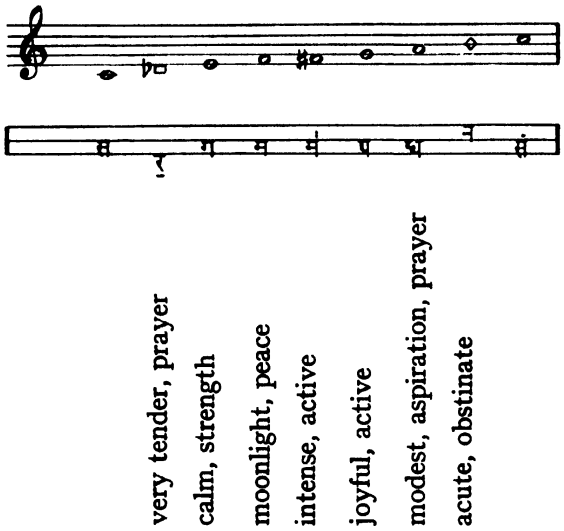
CHARACTERISTICS: both F natural (Ma śhuddhă) and F♯ (Ma tīvră)

EXPRESSION: sunset, prayer, request.
The abundant use of E (Ga) gives strength.
The use of both F(Ma) and F♯ (Ma t.) brings about a good natured and energetic expression.
(The use of both F (Ma) and F♯ (Ma t.) always accentuate the expression) the D♭– (Ri k.–) is very tender.

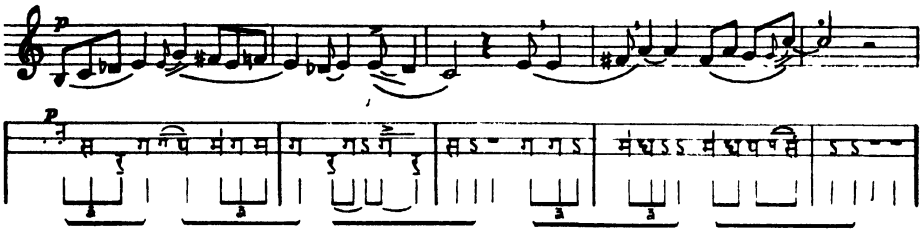
TETRACHORDS: (Scale analysis)



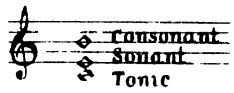
ŚHRUTIS: (Analysis of expression)

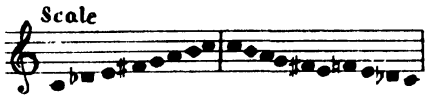


THEME (*Rūpā*):

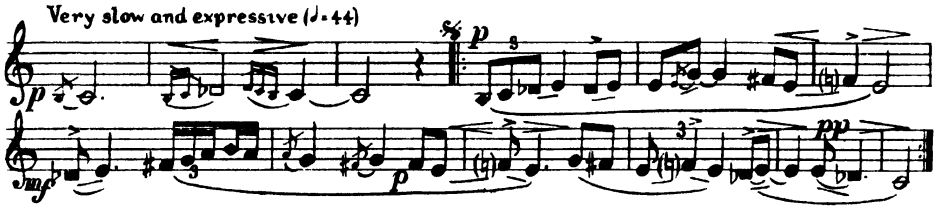


OUTLINE

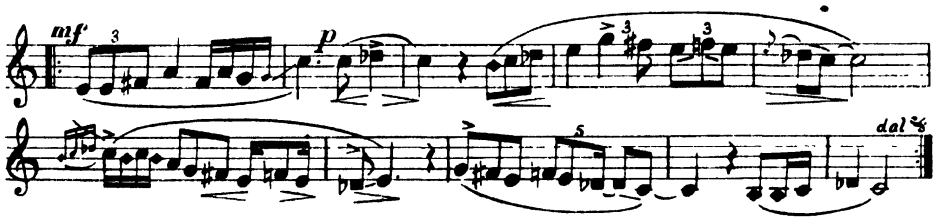




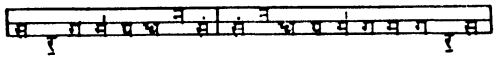
I STHĀYĪ



II ANTARĀ



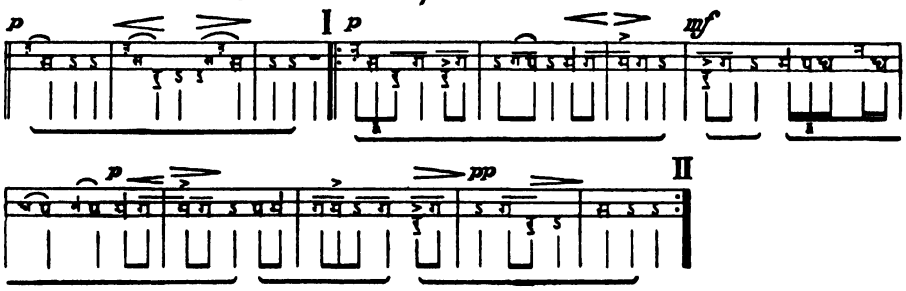
Vādī Samvādī Scale



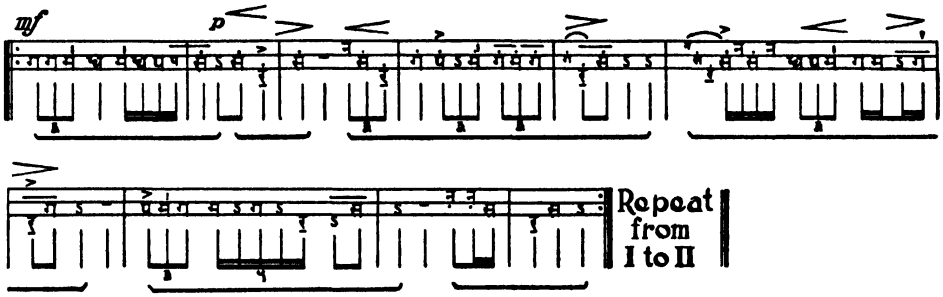
Mātrā 1 = 44

STHĀYĪ

very slow and expressive



ANTARĀ



MĀRĂVĀ—*before sunset*

चन्द्रास्या दीर्घकेशी स्वनलगतिनिगा सत्रिकास्तारिधाभ्यां
हेमाभा दीर्घरूपा बहुविधकुसुमैर्भूषिता स्निग्धनेत्रा ।
मेवाडस्याग्रजाता मृगशिशुनयनी रक्तवस्त्रं दधाना
चेषद्धास्या स्तुवन्ती युधि नृपतिगणान् मारवी सा सदैव ॥

Rāgă Mālā of Puṇḍarikă Viṭhṭhată

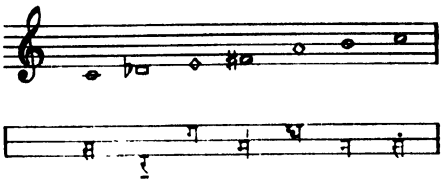
* First among the daughters of the Rajput desert, this stately moon-faced girl with her long tresses, tender eyed like a young deer. Her golden limbs are robed in red and richly adorned with flowers. Smiling, she praises the knights assembled on the battle-field. Thus, ever, is Mārăvā, with Ni and Ga like fire, Ri and Dha like elephants.

केलिचित्ररथाङ्गधारिणीं फाललोचनसमीपवासिनीम् ।
आरसालतरुमूलसंस्थितां मारवां मनसि चिन्तयामि मे ॥

(*Rāgă Sāgară* 3, 37)

I see Mārăvā who playfully holds a many coloured discus. Beneath a sweet-mango tree she stands near to Śhivă, the three-eyed Lord of Sleep.

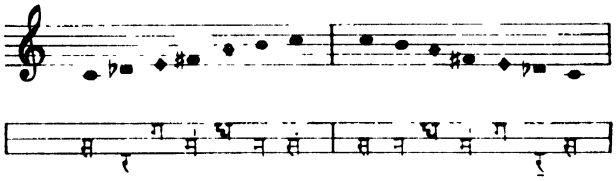
TUNING OF INSTRUMENT:



GROUP: Pūrăvī

CLASS (*Jāti*): Ṣhaḍavă (hexatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): E(Ga) CONSONANT (*Samvādī*): A(Dha)

TIME OF PLAY: late afternoon before Sunset

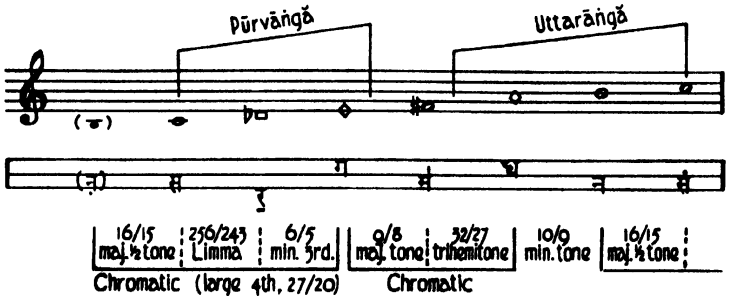
MODE TYPE (*Ṭhāṭ*): Mārăvā

SCALE TYPE: Chromatic

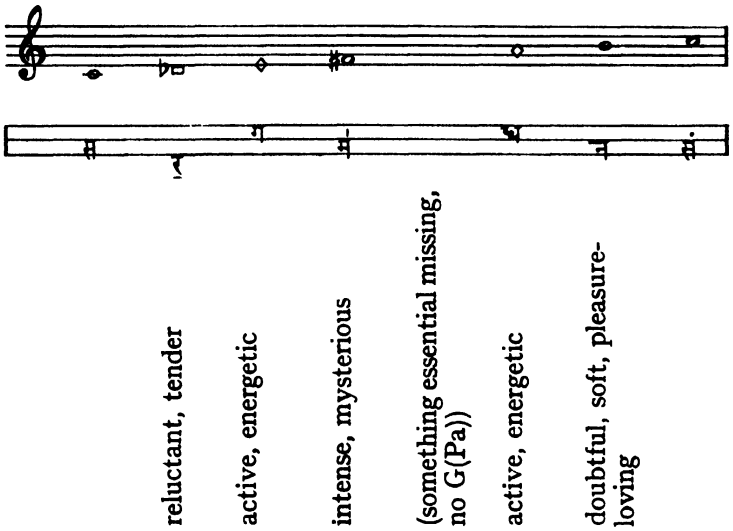
CHARACTERISTICS: no G(Pa), D(Ri) and B(Ni) sparingly used in ascent

EXPRESSION: uncomfortable time, when something is expected to happen. Somewhat warlike, but with tender D♭ (Ri k.) ; rough, unfinished, uncomfortable, uneasy.
No G (no Pa) means that something essential is missing.
E_+ (Ga_+) and A_+(Dha_+) are active energetic. D♭ (Ri K.) is reluctant, tender.

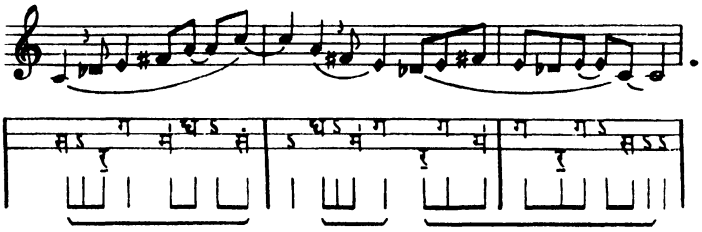
TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)

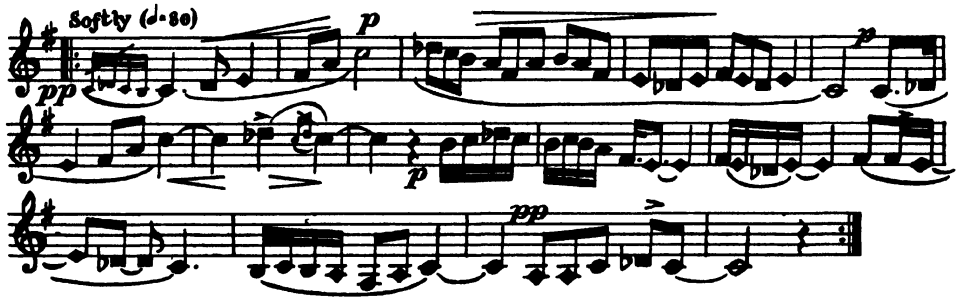


THEME (*Rūpā*):

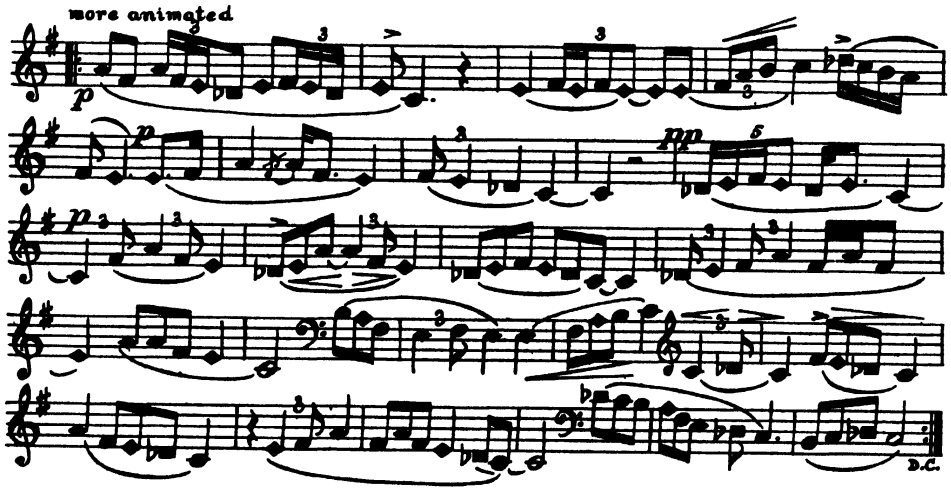


OUTLINE

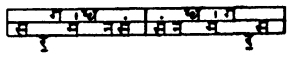
I STHĀYĪ



II ANTARĀ



Vādī Samvādī Scale

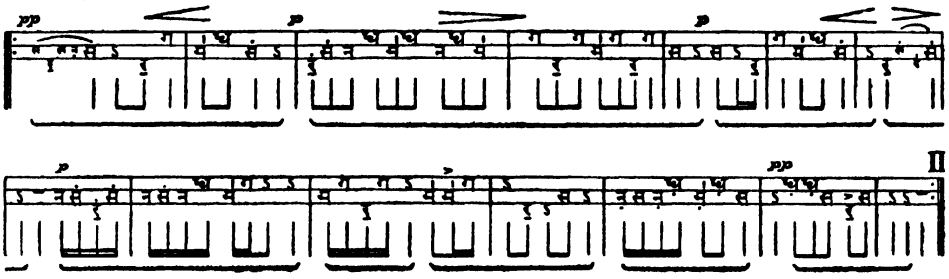


Mātrā 1=80

STHĀYĪ

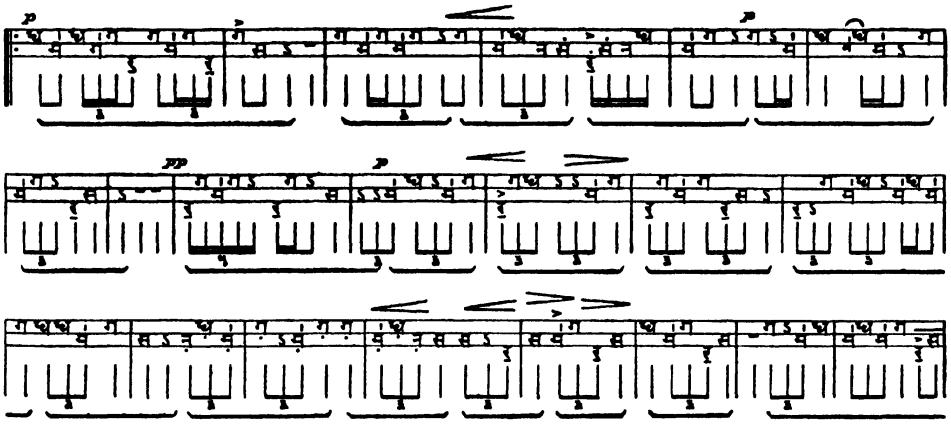
I

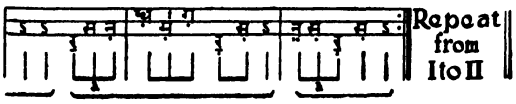
softly



ANTARĀ

more animated





Repeat from I to II

5. RĀGĂS OF THE EARLY NIGHT

5 RĀGĂS OF THE EARLY NIGHT

XII KALYĀṆĂ GROUP NIGHT, FIRST WATCH

IMANĂ or YAMUNĀ[1]—*night first quarter*

श्रृङ्गारमातृकां मे मधुरिपुवामाङ्कवासिनीम् ।
सद्भूषां यमुनां रुचिजितयमुनां मनसि-
ध्यायामि सन्ततं मृदङ्गीम् ॥

(*Rāgă Sāgară* 3, 56)

Holding a drum Yamunā, mother of voluptuousness rests in the arms of the vanquisher of demons. How could I forget her radiance that puts to shame the blue Jumnā.

Kalyāṇă[2]

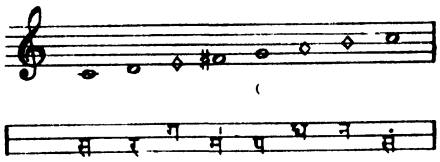
कृपाणपाणिस्तिलकं ललाटे
सुवर्णवेशः समरे प्रविष्टः ।
प्रचण्डमूर्त्तिः किल रक्तवर्णः
कल्याणरागः कथितो मुनीन्द्रैः ॥

(*Rāgă Kalpadrumă* p. 32 ;
Saṅgītă Darpaṇă 2, 82)

* Blood-red, sword in hand, his forehead marked with sandal paste, he enters the battle robed in gold. The sages speak of Kalyāṇă-rāgă as the embodiment of fury.

[1] 'Yamunā' is a Sanksritised form of the word 'Iman'.
[2] Kalyāṇă rāgă is a form of Iman.

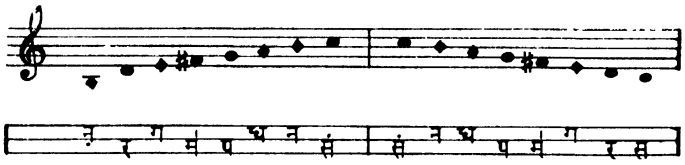
TUNING OF INSTRUMENT:



GROUP: Kalyānă

CLASS (*Jāti*): Sampūrṇă (heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): E (Ga) CONSONANT (*Samvādī*): B(Ni)

TIME OF PLAY: night first quarter

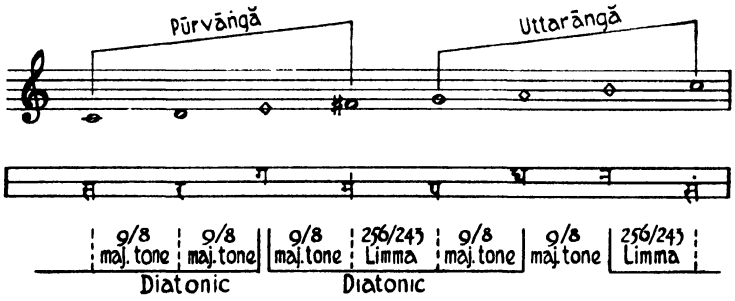
MODE TYPE (*Ṭhāṭ*): Kalyāṇă

SCALE TYPE: Pythagorean diatonic

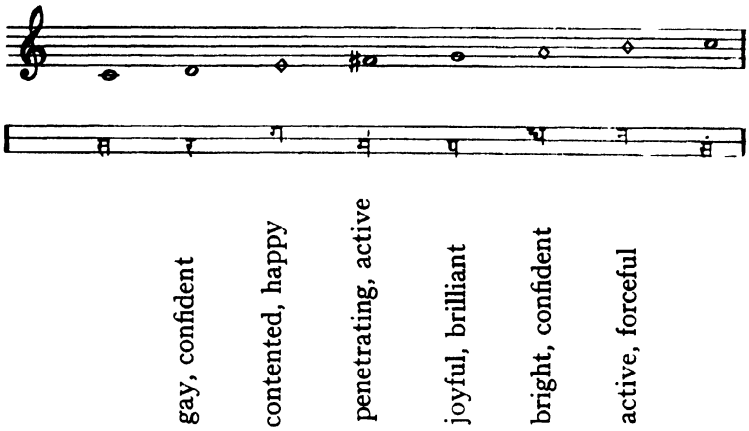
CHARACTERISTICS: F♯ (Ma t.)

EXPRESSION: joyful and contented

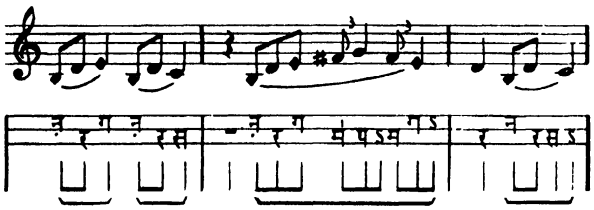
TETRACHORDS: (Scale analysis)



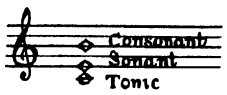
ŚHRUTIS: (Analysis of expression)

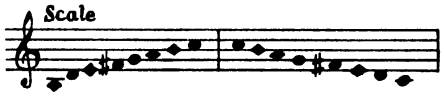


THEME (*Rūpă*):

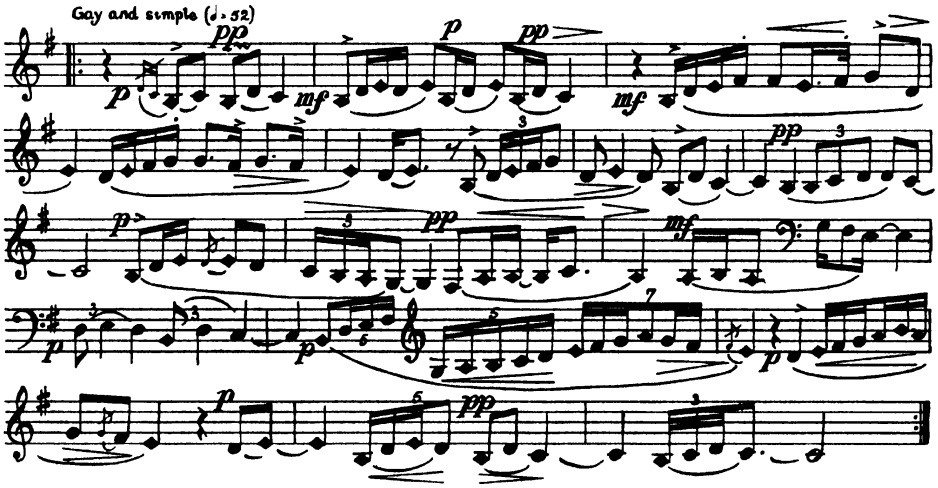


OUTLINE





I STHĀYĪ

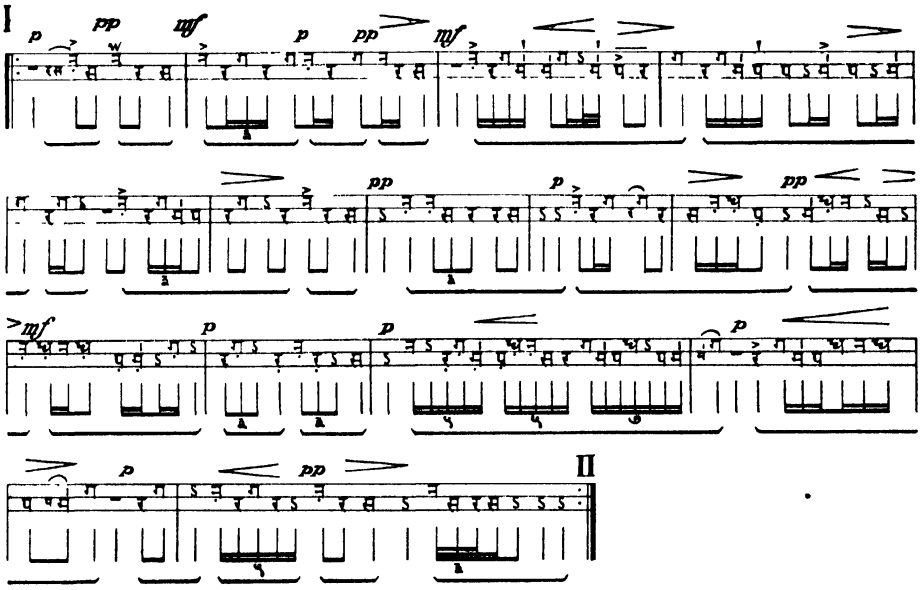


II ANTARĀ

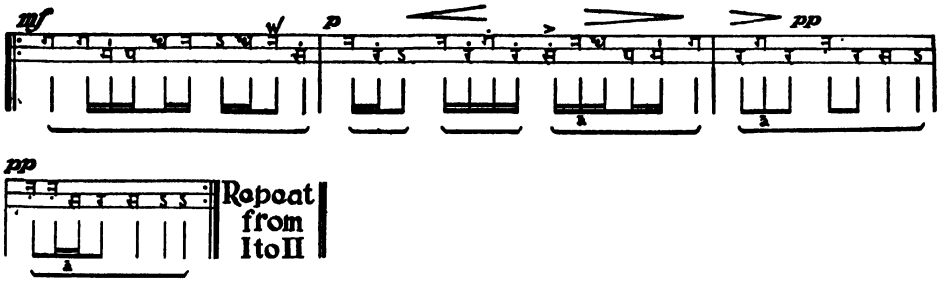
Vādī Samvādī Scale

Mātrā 1=52

STHĀYĪ



ANTARĀ



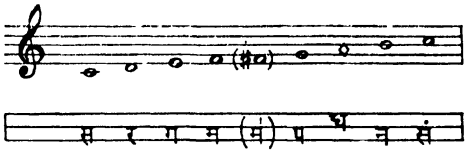
KĀMODĪ (KĀMODIKĀ) —*night first quarter*

पीतं वसाना वसनं सुकेशी
वने रुदन्ती पिकनाददूना ।
विलोकयन्ती विदिशोऽतिभीता
कामोदिका कान्तमनुस्मरन्ती ॥

(*Saṅgītă Darpaṇă* 2, 68)

* In the forest, dressed in yellow and with lovely hair, Kāmodī looks about on every side in terror. Thinking of her lover, even the cuckoo's happy cry fills her with desperation.

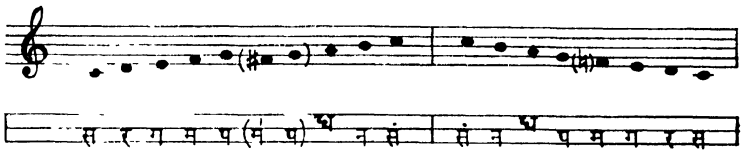
TUNING OF INSTRUMENT:



GROUP: Kalyāṇă

CLASS (*Jāti*): Sampūrṇă (8 notes)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): D (Ri) CONSONANT (*Samvādī*): G(Pa)

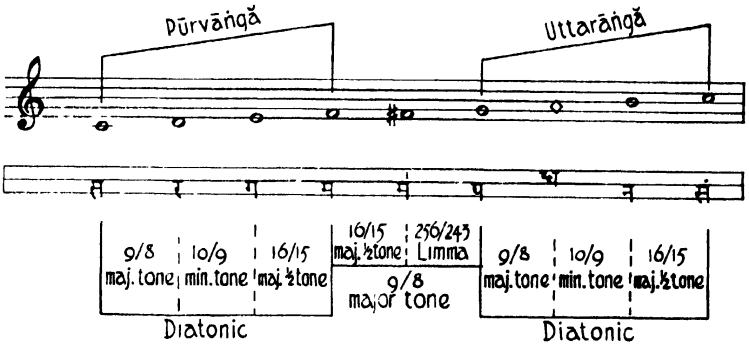
TIME OF PLAY: first quarter of the night

MODE TYPE (*Ṭhāṭ*): Kalyāṇă SCALE TYPE: diatonic

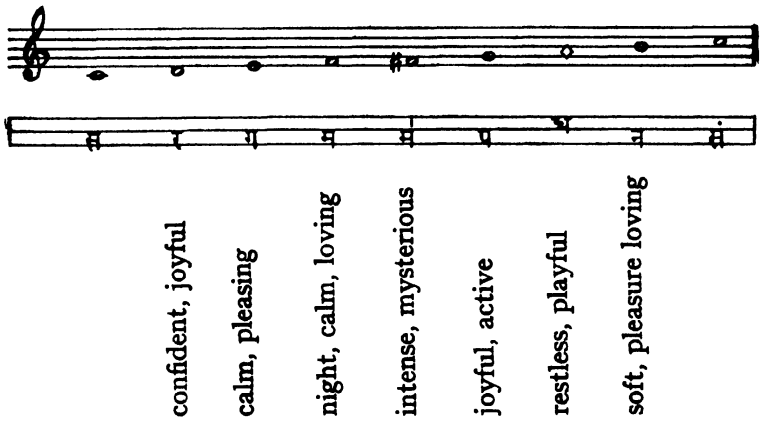
CHARACTERISTICS: additional ornamental F♯ (Ma t.)

EXPRESSION: pleasing, contented

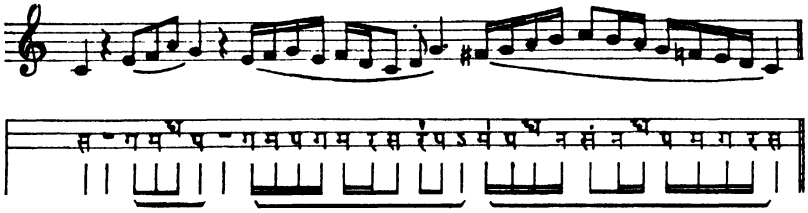
TETRACHORDS: (Scale analysis)



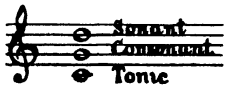
ŚHRUTIS: (Analysis of expression)



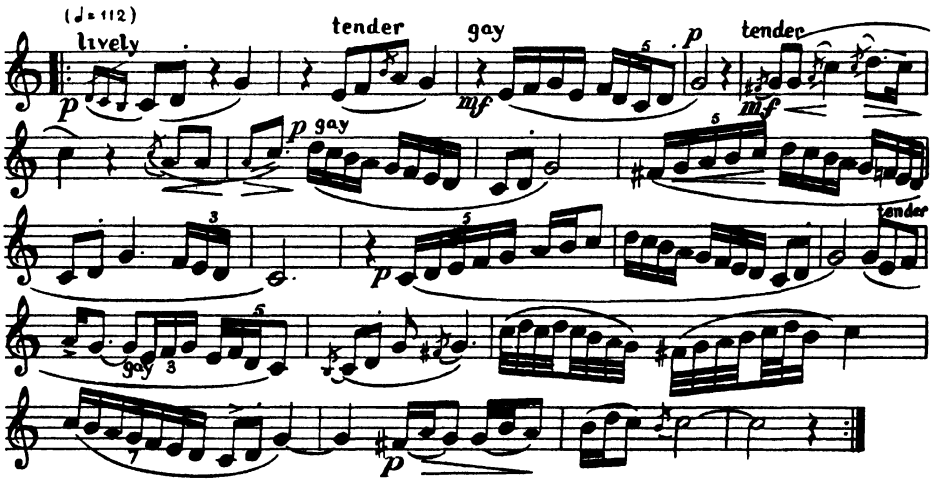
THEME (*Rūpā*):



OUTLINE



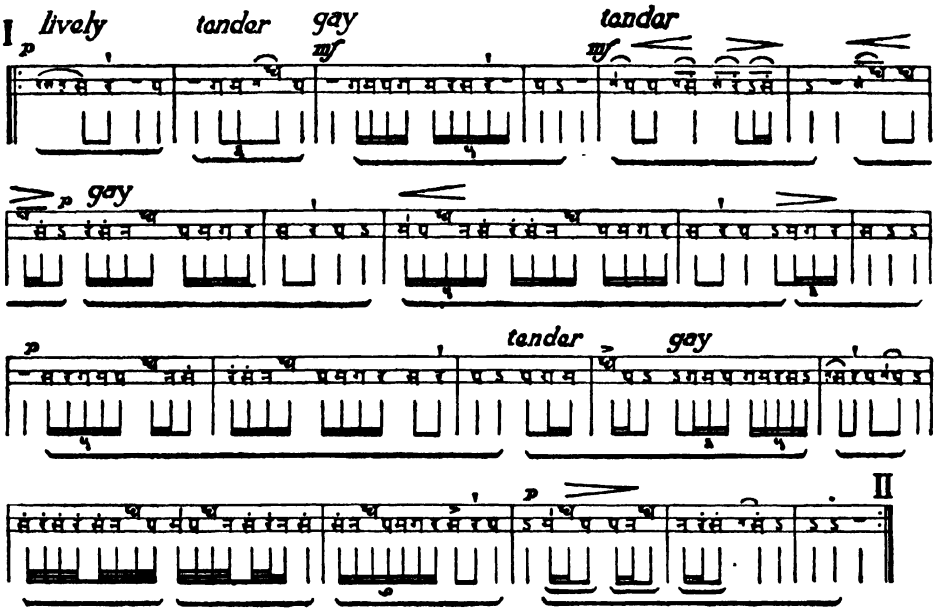
I STHĀYĪ



Vādī Samvādī Scale

Mātrā 1=112

STHĀYĪ



KEDĀRĀ[1]—*early in the night*

जटां दधाना[1] सितचन्द्रमौलिः
नागोत्तरीया[2] धृतयोगपट्टा[3] ।
गङ्गाधर[4]ध्याननिमग्नचित्ता[5]
केदारिका दीपकरागिणीयम्[6] ॥

1: नश्शि । 2: यो । 3: पीठः । 4: रो ।

5: निमीलिताक्षः । 6: केतारराग: कथितस्तपस्वी ।

(*Saṅgītă Darpaṇă* 2, 65 ;
Śhivă tattvă Ratnākară 6, 8, 93)

* Her matted locks are crested with the silver moon, her breast and shoulders wreathed with snakes. Wearing the veil that Yogins use in meditation, her mind immersed in contemplation of the Lord of Sleep upholder of the Ganges, Kedārikā is the rāgiṇī of Dīpakă, the rāgă of fire.

Kedārī

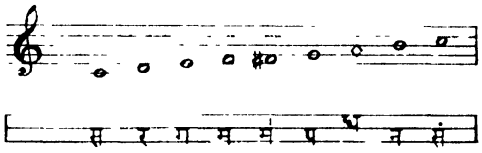
शिवालयपुरोभागे वासिनीं रुचिराम्बराम् ।
सुपुस्तकपाणीं तां··· ध्याये केदारिकां सुदा ॥

(*Rāgă Sāgară* 3, 41)

I ever think of Kedārī. A rare book in her hand, she sits, beautifully dressed, in front of the temple of Śhivă, Lord of Sleep.

[1] Also known as *Kedārikā, Kedurī, Ketārā.*

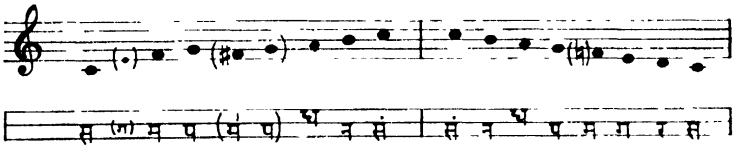
TUNING OF INSTRUMENT:



GROUP: Kalyāṇă

CLASS (*Jāti*): Sampūrṇă (heptatonic)

Ārohă Ascent *Avarohă* Descent:



SONANT (*Vādī*): F natural (Ma) CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: first quarter of the night

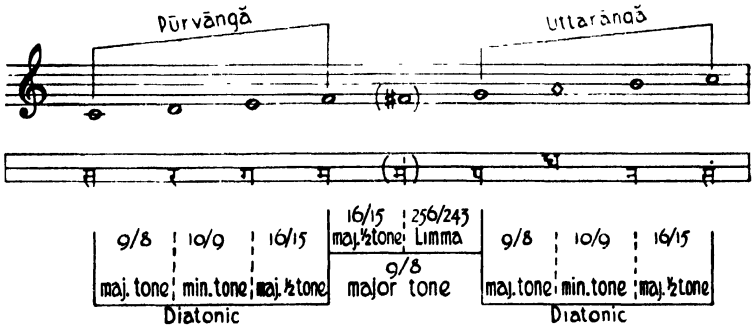
MODE TYPE (*Ṭhāṭ*): Bilāval with both F natural (Ma śhuddhă) and F♯ (Ma tīvră)

SCALE TYPE: diatonic

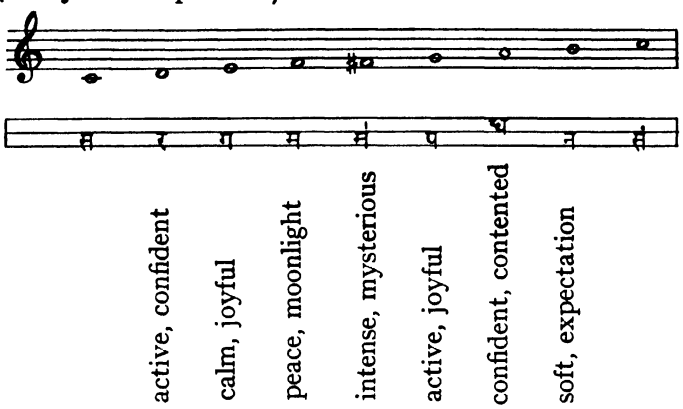
CHARACTERISTICS: no D(Ri) and usually no E(Ga) in ascent. Ornamental sharp F♯ (Ma t.)

EXPRESSION: pleasing, tender

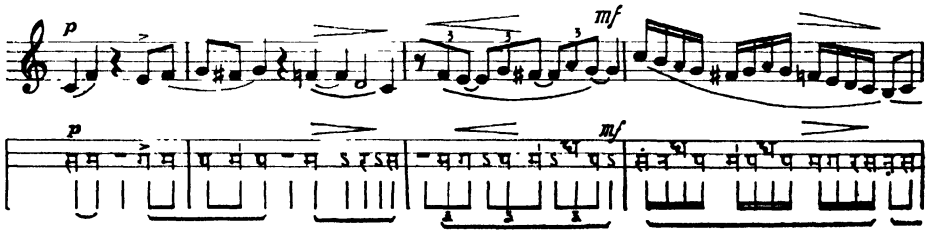
TETRACHORDS: (Scale analysis)

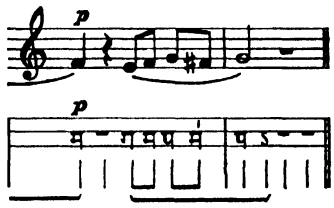


ŚHRUTIS: (Analysis of expression)

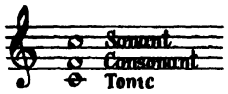


THEME (*Rūpă*):

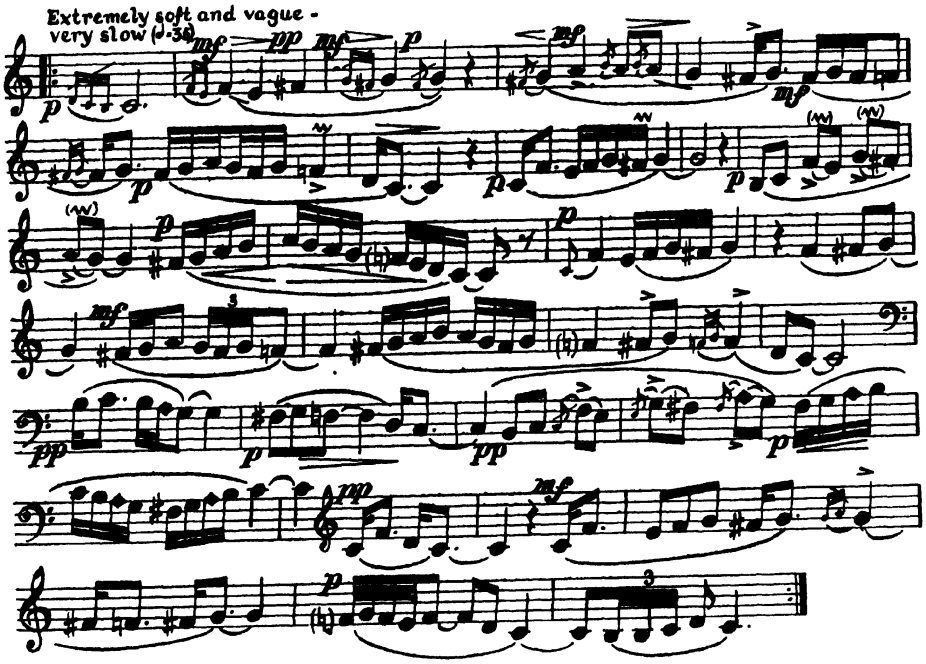




OUTLINE



I STHĀYĪ$_2$



Vādī स Samādī स

Mātrā 1=35

STHĀYĪ

extremely soft and vague - very slow

I

II

BHŪPĀLĪ—*in the night*

गौरद्युतिः कुंकुमलिप्तदेहा
तुङ्गस्तनी चन्द्रमुखी मनोज्ञा ।
कान्तं[1] स्मरन्ती विरहेण दूना
भूपालिकेयं रसशान्तियुक्ता[2] ॥

1: भर्तुः ।

2: भूपालिका शान्तरसेषु युक्ता ।

(*Rāgă Kalpadrumă* p. 32 ; *Saṅgită-Darpaṇă* 2, 79 ; *Shivă tattvă Ratnākară* 6, 8, 121)

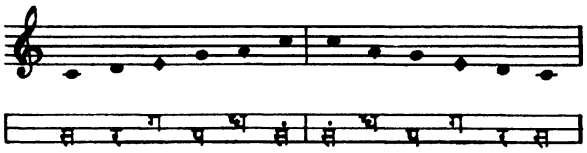
* High-breasted, her radiant white body reddened with saffron, her face a heart-entrancing moon. When all is still, with bitter grief Bhūpālī remembers her absent Lord.

TUNING OF INSTRUMENT:

GROUP: Kalyāṇă

CLASS (*Jāti*):
Auḍavă (pentatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): $E_+(Ga_+)$ CONSONANT (*Samvādī*): $A_+(Dha_+)$

TIME OF PLAY: second quarter of the night

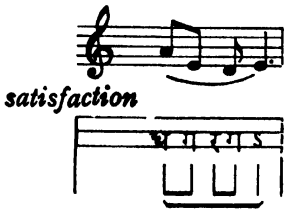
MODE TYPE (*Ṭhāṭ*): Bilāval

SCALE TYPE: Chromatic harmonic ($6/5 \times 10/9 = 4/3$)

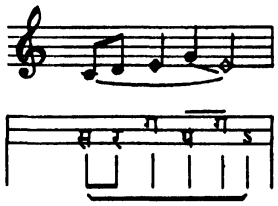
CHARACTERISTICS: basic Pythagorean pentatonic (as used in Tibetan and Chinese music)

EXPRESSION:

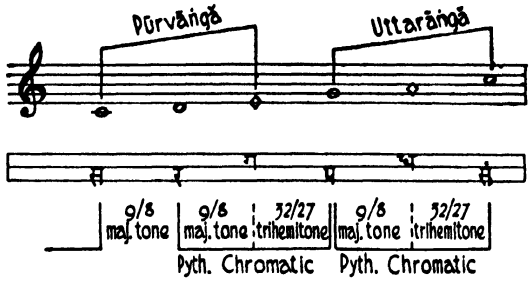
The rāgă of cosmic movement; harmony, contentment, in the dusky oppressive night, the joy of saintly detachment. (Ni (B) is physical pleasure, Ma (F) is loving); the absence of B(Ni) and F(Ma) means non attachment. $E_+(Ga_+)$, meaning confidence, self reliance, in the tender night, is the basis of the expression of Bhūpālī.



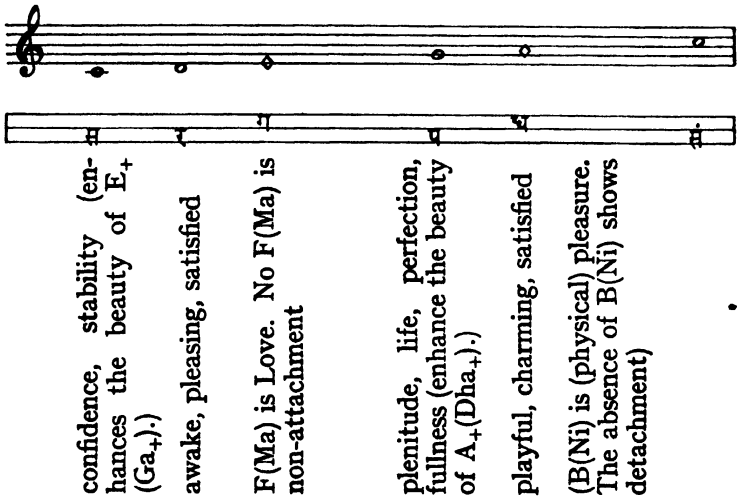
G (Pa) is plenitude and $E_+(Ga_+)$ contentment but their union expresses some tenderness, some devotion.



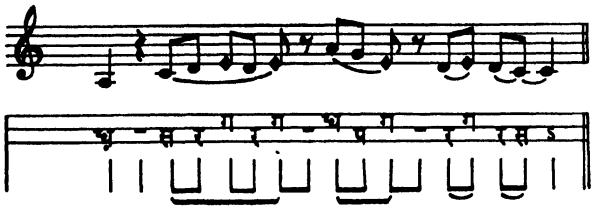
TETRACHORDS: (Scale analysis)



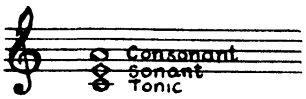
ŚHRUTIS: (Analysis of expression)

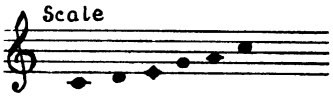


THEME (*Rūpā*):

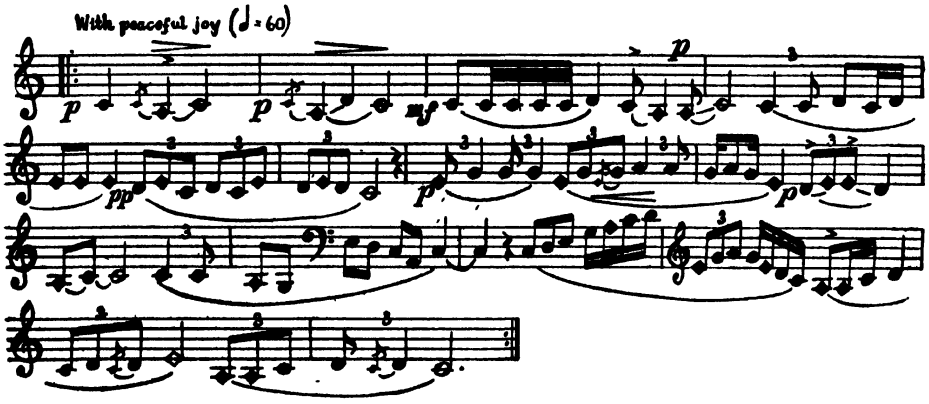


OUTLINE

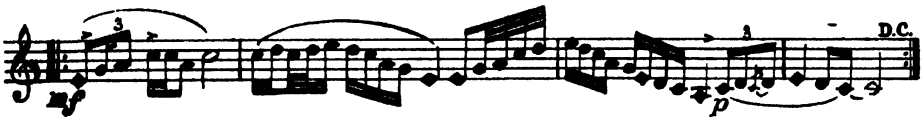




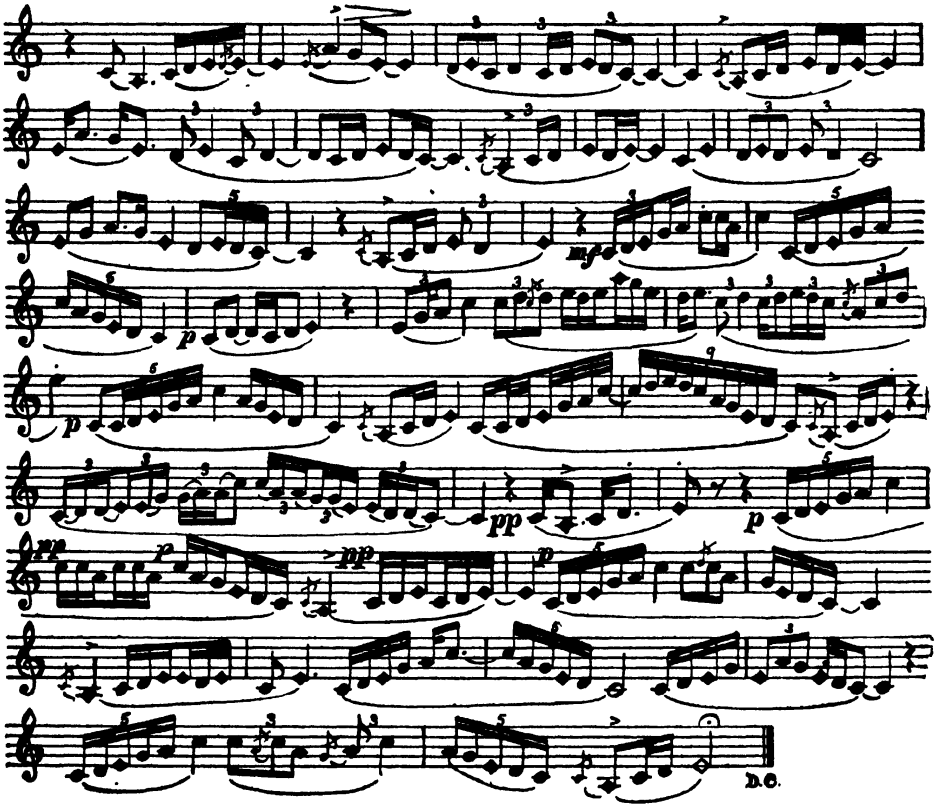
I STHĀYĪ



II ANTARĀ



Variation



Vādī Samvādī Scale

1=60

STHĀYĪ

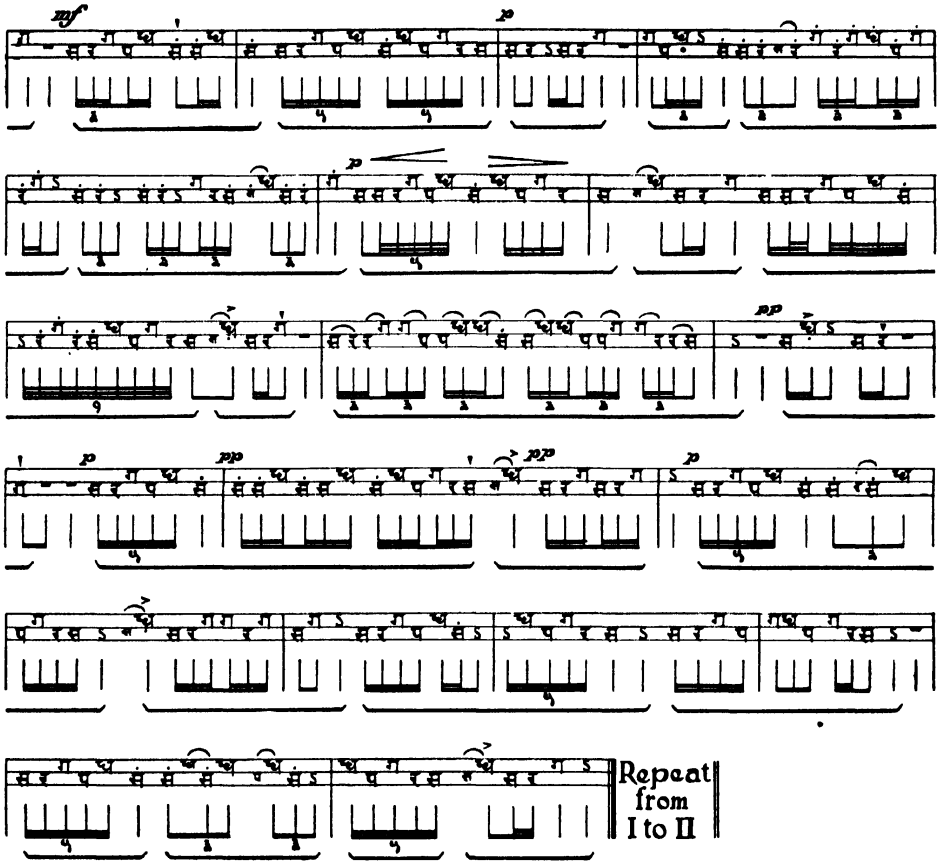
I

II

ANTARĀ

Repeat from I to II

Variation


Repeat
from
I to II

CHHĀYĀNAṬĂ—*night first quarter*

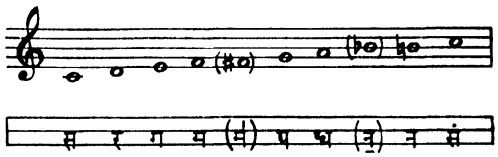
कर्णाटस्य प्रमेलप्रकटितसुतनुस्त्वादिमध्यान्तषड्जः
कण्ठेहारः सरत्नः सितवचनरुचिः पाटलोष्णीषधारी ।
गौराङ्गो रक्तनेत्रः सहचरबहुभिर्वीरशृङ्गारवान्यः
छायानाटो दिनान्ते प्रहसति पथिकान् पुष्पसत्कन्दुहस्तः ॥

Rāgă Mālā of Puṇḍarikă Viṭhṭhală

Chhāyānaṭă, fair-limbed, with a pink turban and, about his throat, a jewelled necklace. How pleasant is his polished speech ! At evening by the roadside, surrounded by friends, a sweet ball of flowers in his hand, bold and amorous with reddened eyes, he laughs aloud at the passers-by.

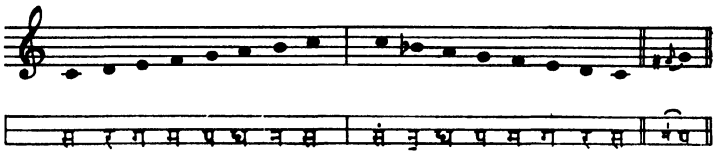
GROUP: Kalyāṇă

TUNING OF INSTRUMENT:



CLASS (*Jāti*):
Sampūrṇă (heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): D(Ri) CONSONANT (*Samvādī*): G (Pa)

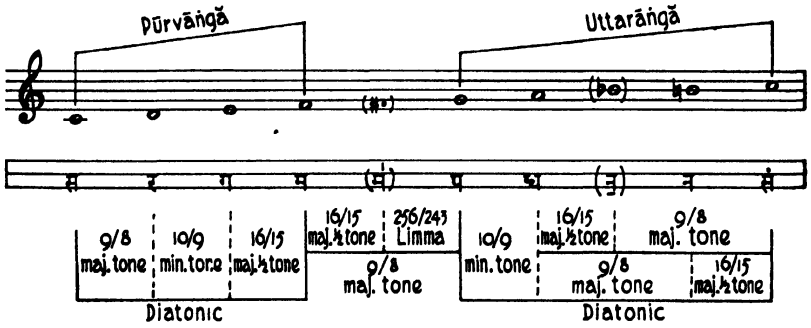
TIME OF PLAY: first quarter of the night

MODE TYPE (*Ṭhāṭ*): Khammājă SCALE TYPE: Diatonic

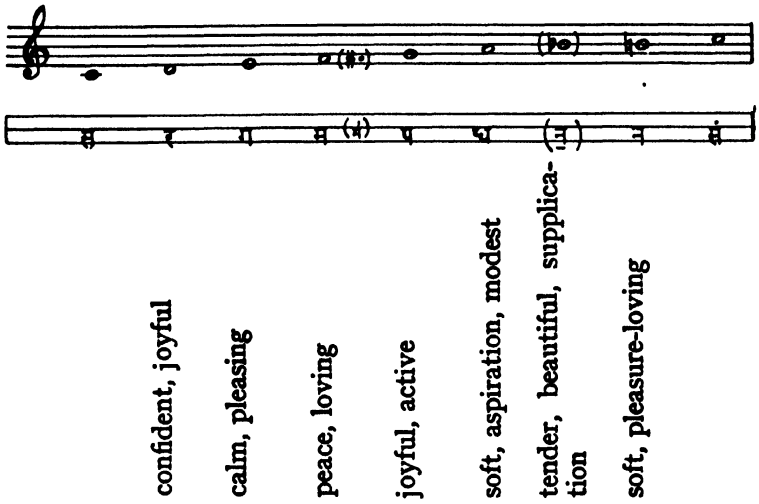
CHARACTERISTICS: both B natural (Ni śhuddhă) and B♭ (Ni komal). One additional ornamental F♯ (Ma tīvră) very rarely used, and this only in the later part of the development of the rāgă. Whenever a motive ends on G(Pa) the next melodic figure should start from D(Ri). B(Ni) is rarely used in ascent.

EXPRESSION: prayer and joy with tenderness. B♭ (Ni k.) means supplication.

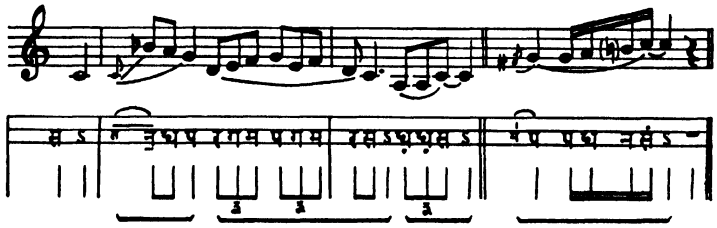
TETRACHORDS: (Scale analysis)



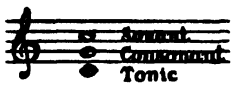
ŚHRUTIS: (Analysis of expression)

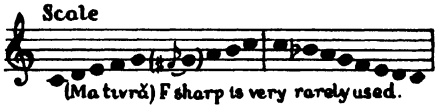


THEME (*Rūpā*):

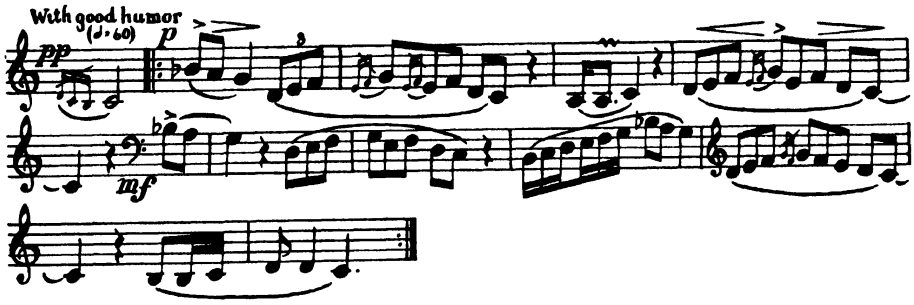


OUTLINE

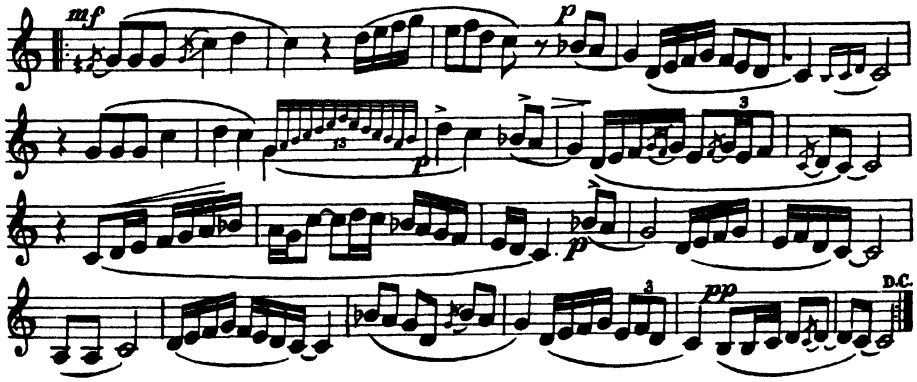




I STHĀYĪ

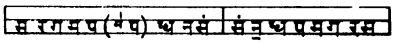


II ANTARĀ



Vādī Samvādī

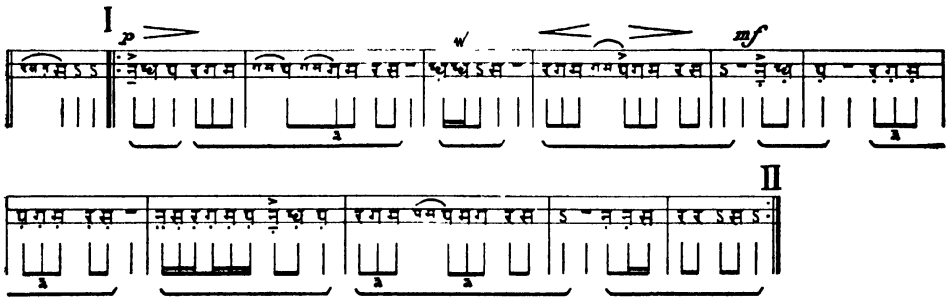
Scale



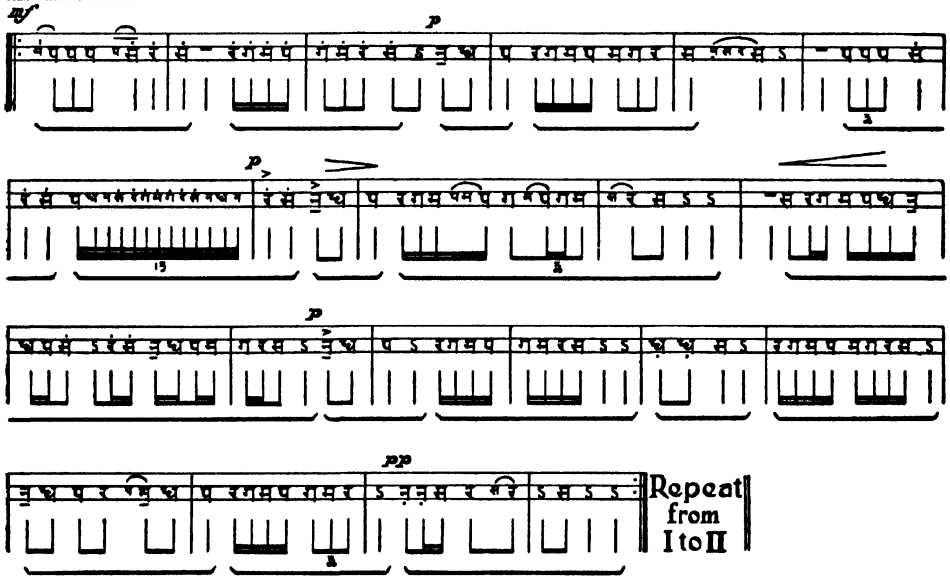
Mātrā 1=60

(Ma tivrā) F sharp is very rarely used

STHĀYĪ



ANTARĀ



XIII. KHAMMĀJĂ

Kāmbhojikā

पीतं वसाना वसनं सुकेशी
वने रुदन्ती करुणं सुमध्यमा ।
विलोकयन्ती विदिशस्सखीभिः
काम्भोजिका कान्तमनुस्मरन्ती ॥

(*Śhivă tattvă Ratnākară* 6, 8, 99)

* A lovely girl in the flower of youth, robed in yellow, Kāmbhojikā of the beautiful hair. Searching everywhere in the forest with her maids, the thought of her lover makes her weep with tenderness.

Khammājă (Kāmbhojā)

काम्भोजा चन्द्रवदना नीलोत्पलविभूषणा ।
रमणीयस्तनाम्भोजा बाणपुष्पावतंसिनी ॥

(*Chatvārimśhach'hatarāgănirūpaṇam* p. 18)

* Bearing arrows of flowers and adorned with the blue lotus, moon-faced Kambhojā, her breasts like lily buds.

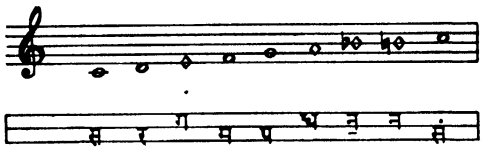
Kāmbhojī

करतलधृतवामगण्ड भागां
चरणतले भुवि सदा लिखन्तीम् ।
अविरलविलासगानलोलां
मनसि ध्यायामि सन्ततं काम्भोजीम् ॥

(*Rāgă Sāgară* 3, 31)

In a sensuous mood, ever ready to sing, Kāmbhojī holds wooden clappers near her left temple. Her dancing feet seem to write, restless, on the ground. I ever think of her.

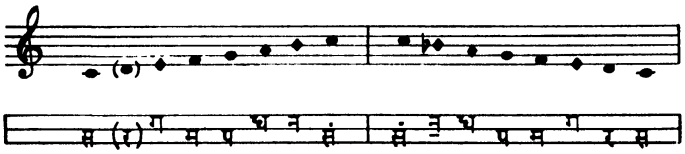
TUNING OF INSTRUMENT:



GROUP: Khammājă

CLASS (*Jāti*):
Sampūrṇă (heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): E(Ga) CONSONANT (*Samvādī*): B natural (Ni)

TIME OF PLAY: first quarter of the night

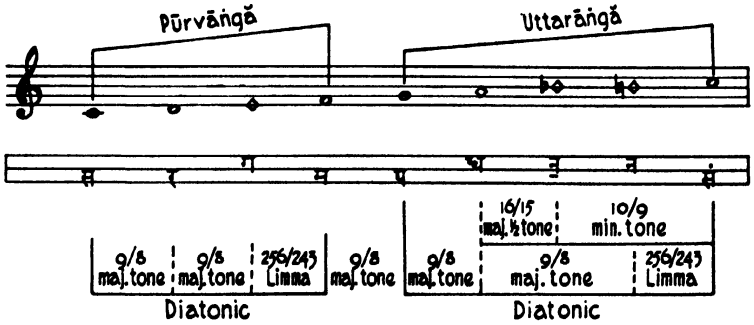
MODE TYPE (*Ṭhāṭ*): Khammājă

SCALE TYPE: Pythagorean diatonic with both B natural (Ni śhuddhă) and B♭ (Ni komal)

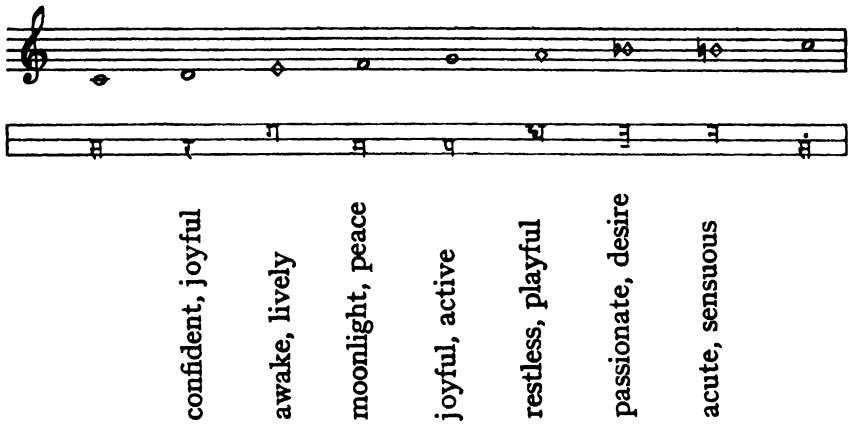
CHARACTERISTICS: both B and B♭ (Ni and Ni k.)

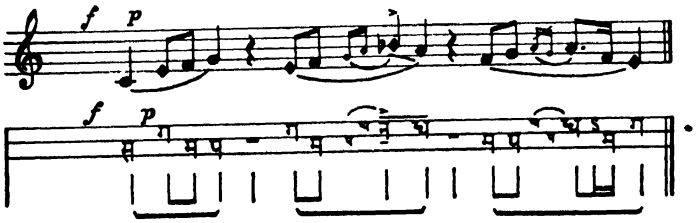
EXPRESSION: early night, tender remembrance of joy, contentment with hope and desire

TETRACHORDS: (Scale analysis)

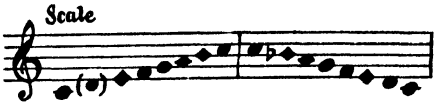


ŚHRUTIS: (Analysis of expression)

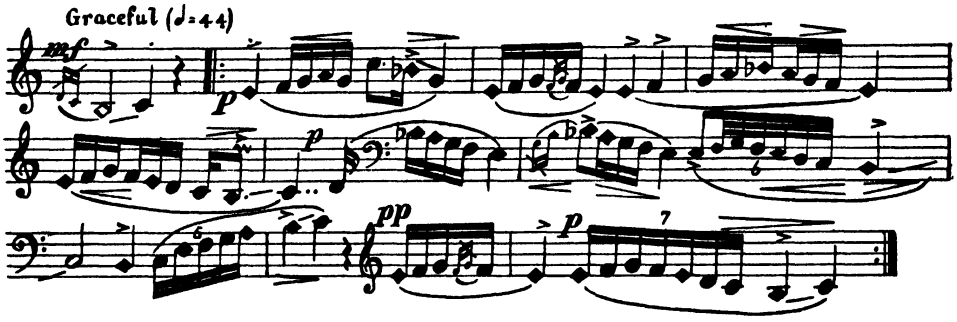




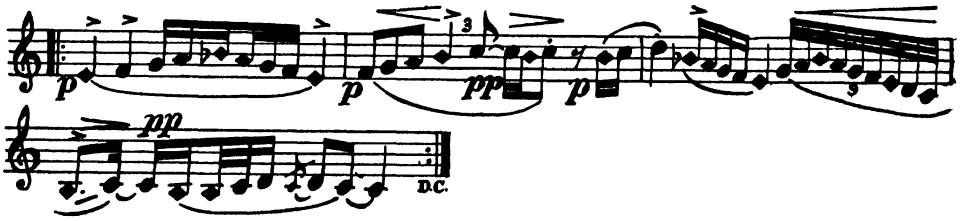
OUTLINE



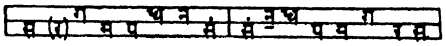
I STHĀYĪ



II ANTARĀ

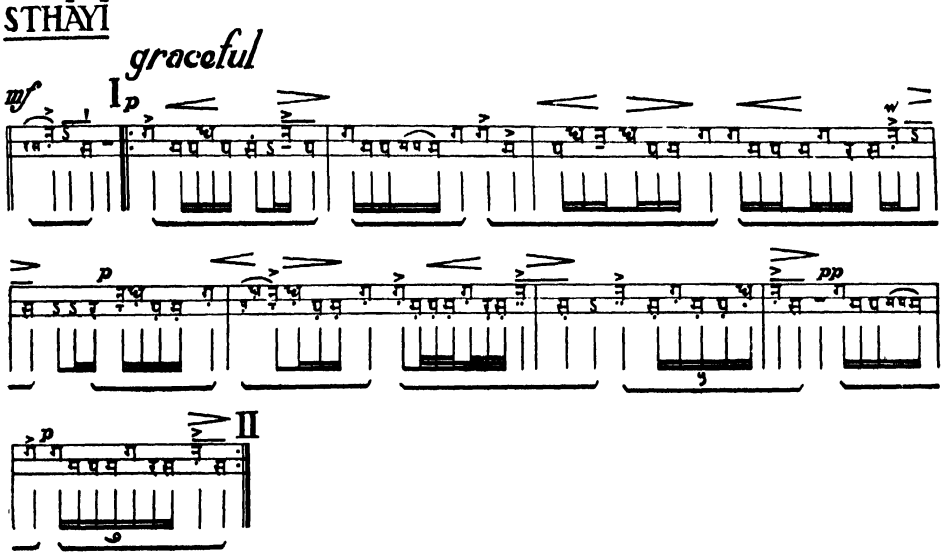


Vādī Samvādī Scale

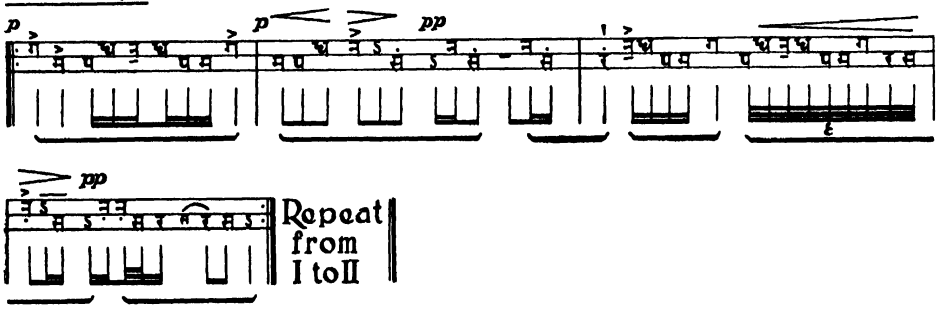


Mātrā 1=44

STHĀYĪ



ANTARĀ



6 RĀGĂS OF THE DEEP OF NIGHT

6 RĀGĂS OF THE DEEP OF NIGHT

XIV. KĀNAḌĀ GROUP SECOND QUARTER OF THE NIGHT

KĀNAḌĀ[1] (KĀNAḌEYĂ, KARṆĀTĂ)—*in the deep of night*

कृपाणपाणिर्गजदन्तखण्ड[1]-
मेकं वहन्ती निज[2]हस्तकेन ।
संस्तूयमाना सुरचारणौघैः
सा कानडेयं[3] किल दिव्य[4]मूर्तिः ॥

1: पत्र । 2: दधदक्षिण । 3: कर्णातिकेयं ।
4: क्षितिपाल ।

(*Saṅgītă Darpaṇă* 2, 66 ; *Śhivă tattvă Ratnākară* 6, 8, 95)

* With uplifted sword and, in the other hand, the tusk of an elephant, the divine form of Kānaḍā is lauded by the hosts of heaven.

कटितटकचबन्धां कालिमाङ्गीं कुरङ्गी
वदननिमितहस्तां चारु भूषाविशेषाम् ।
वटविटपसमीपावासलोलां सलीलां
मदनरणपरोदां कानडां चिन्तयामि ॥

(*Rāgă Sāgară* 3, 34)

I see Kānaḍā a sensuous woman, who plays the stronger part in Love's gentle fights. Her limbs are dark, her ornaments charming and strange. Her open tresses fall to her waist. She remains playfully near a banian tree, her hand caressing the muzzle of a deer.

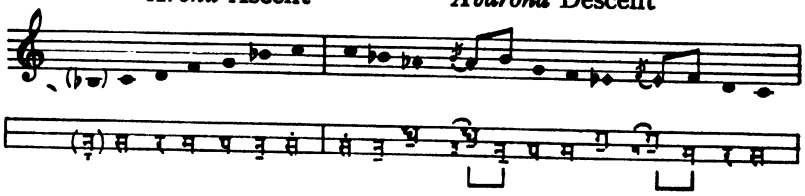
[1] Also called Darbārī

GROUP: Kānaḍā

TUNING OF INSTRUMENT:

CLASS (*Jāti*): Auḍavă-sampūrṇă (pentatonic-heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): D(Ri) CONSONANT (*Samvādī*): G(Pa)

TIME OF PLAY: second quarter of the night

MODE TYPE (*Ṭhāṭ*): Yavanăpurī

SCALE TYPE: Diatonic (with chromatic ascent)

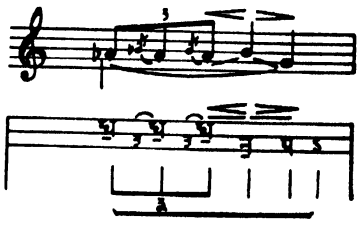
CHARACTERISTICS: very particular style of play [on the Vīṇā never use the E(Ga) or A(Dha) keys but pull the string from D(Ri) and G(Pa)]

EXPRESSION:

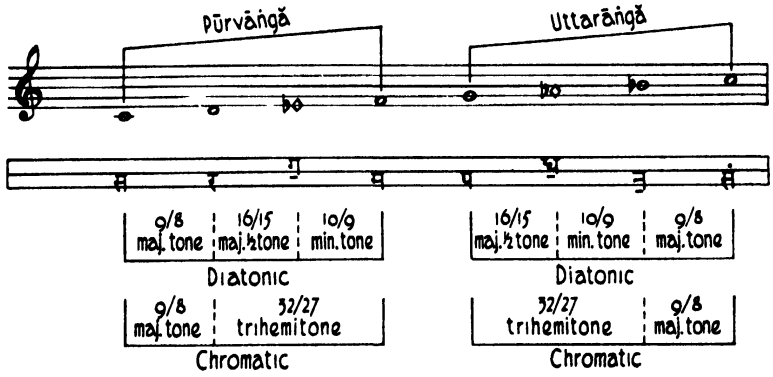
deep emotion and satisfaction, with some happiness and passion.
E♭ (Ga k.) and A♭ (Dha k.) mean satisfaction, contentment, but the particular shake expresses passion.

E♭(Ga k.) and A♭(Dha k.) are high and light, not heavy as in Yavanāpurī.

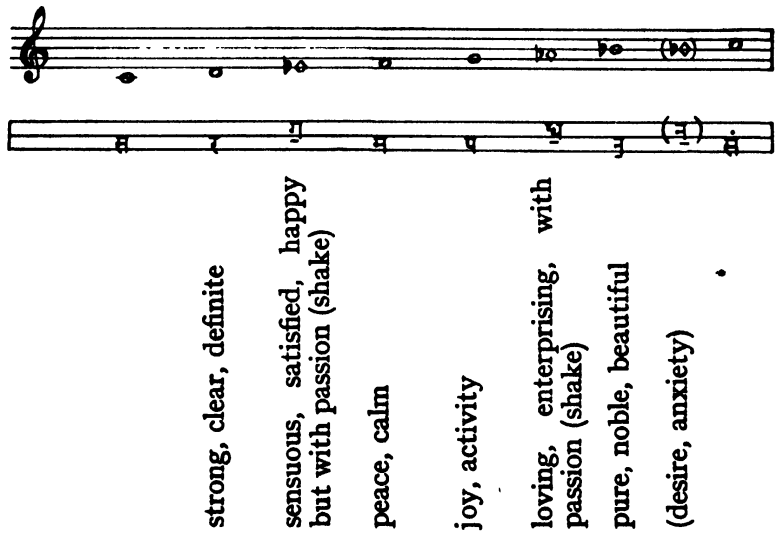
D(Ri) renders the expression definite, accurate, clear and precise.



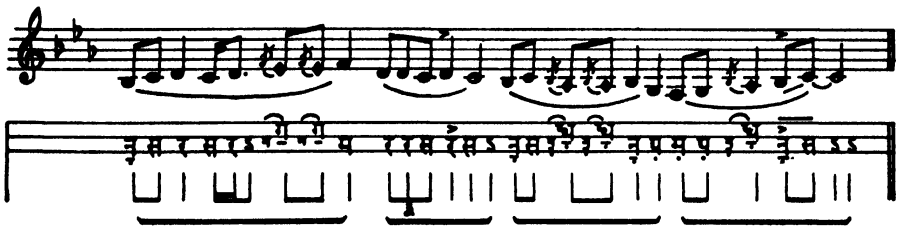
TETRACHORDS: (Scale analysis)



ŚHRUTIS: (Analysis of expression)



THEME (*Rūpā*):

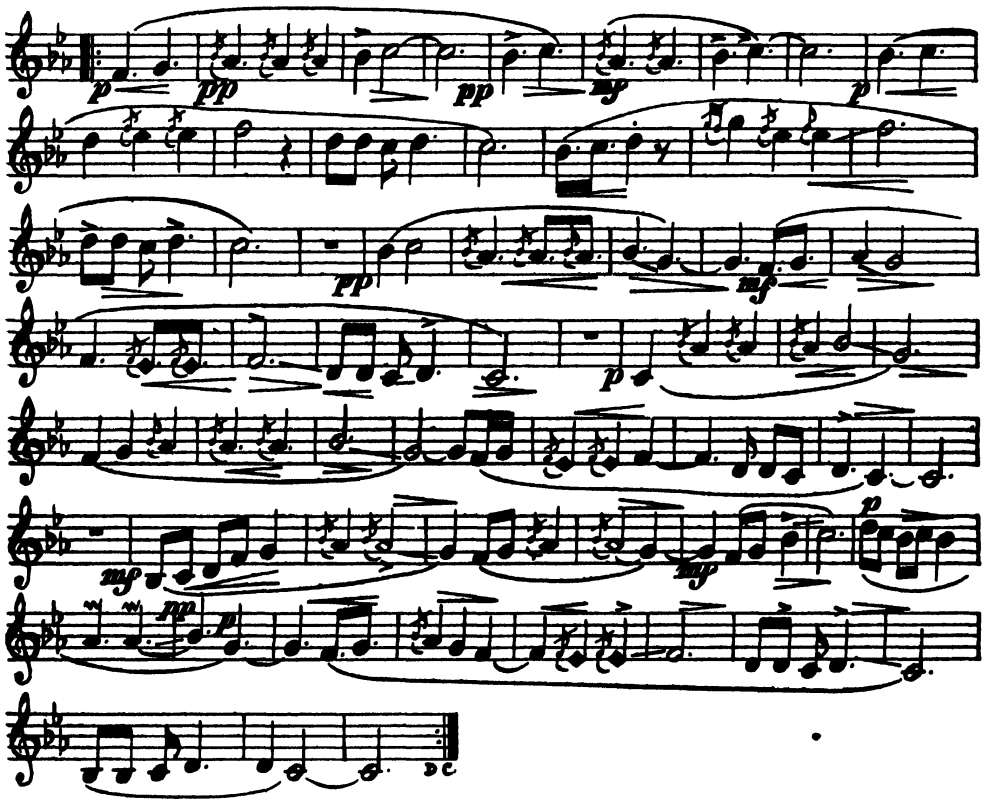


OUTLINE

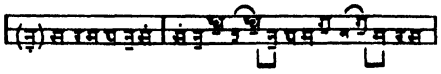
I STHĀYĪ

Grave and noble (♩=60)

II ANTARĀ



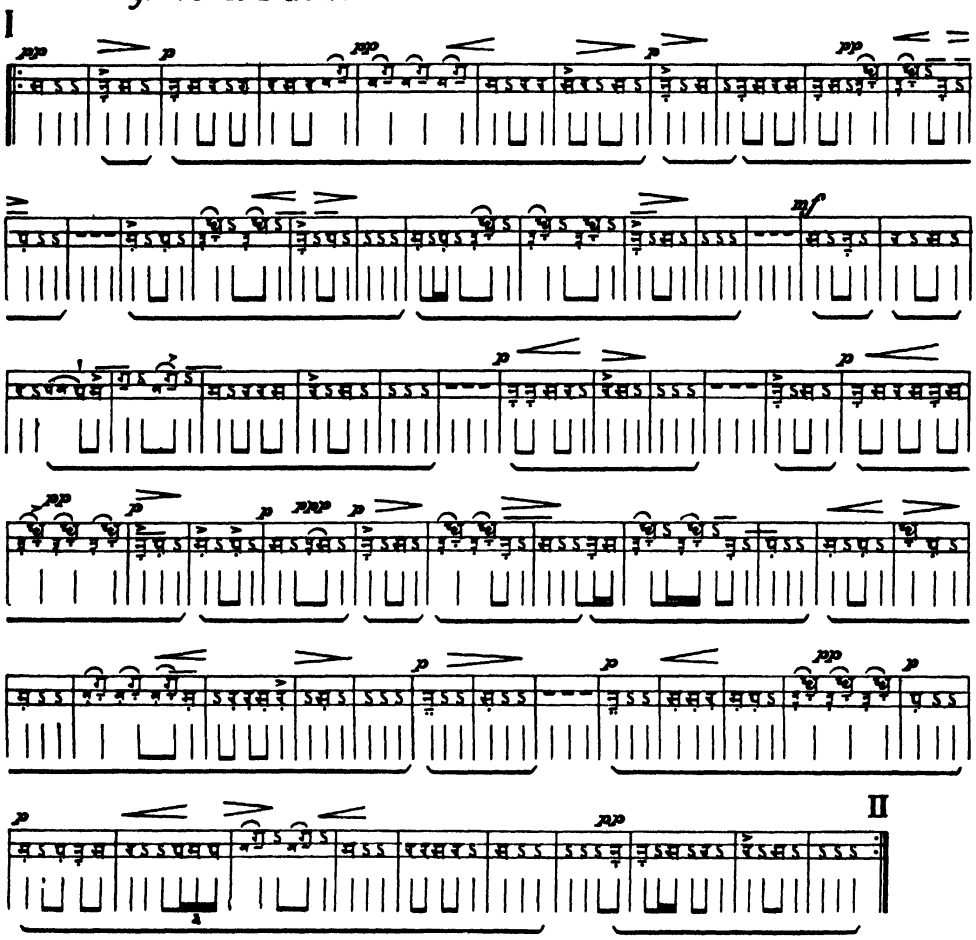
Vādī Samvādī Scale



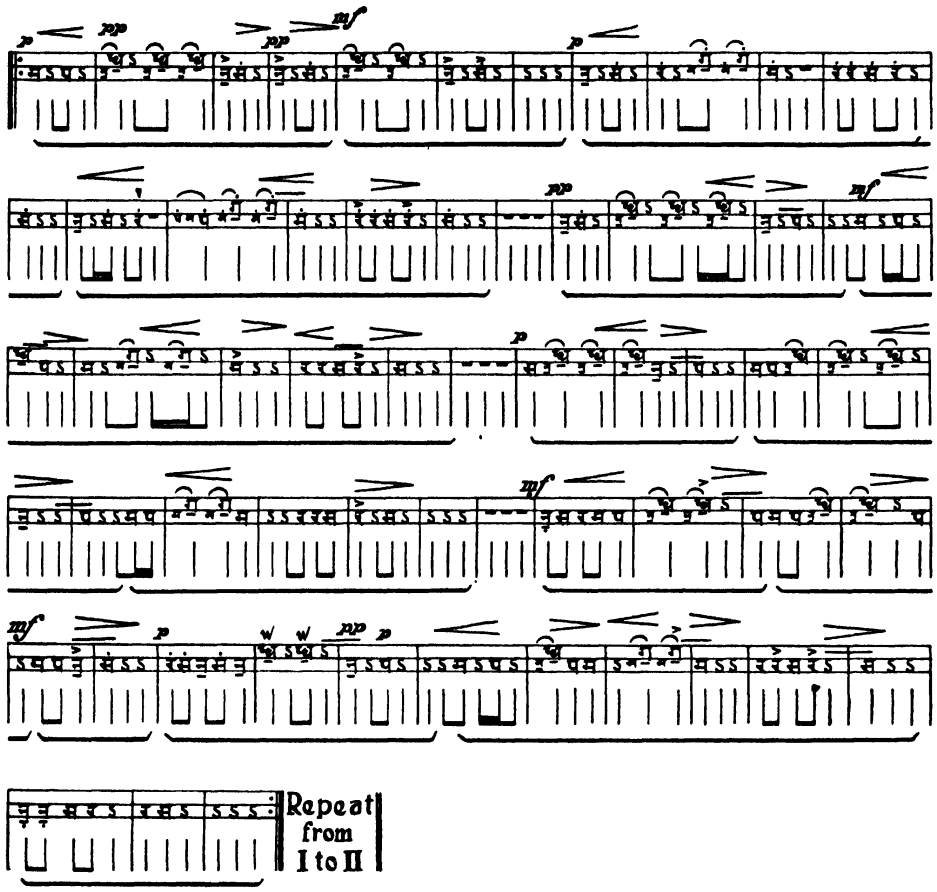
Mātrā 1=60

STHĀYĪ

grave and noble



ANTARĀ



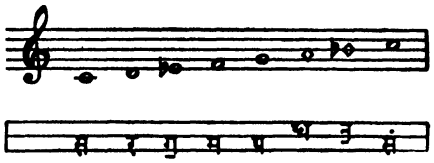
BĀGEŚHRĪ (VĀGĪŚHVARĪ)—*in the deep of night*

वीणाविनोदी कमलायताक्षी
सौन्दर्य्यलावण्यसुगौरगात्रा ।
कान्ते समीपे कमनीयकण्ठा
वागीश्वरी कौशिकरागिणीयम् ॥

(*Rāgă Kalpadrumă* p. 19)

* Her voice seductive when she is near her lover, Vāgīśhvarī is lovely, desirable. With eyes large like the lotus and a flawless pale body, she plays upon the lute her songs of love.

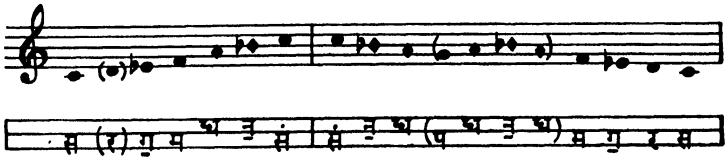
TUNING OF INSTRUMENT:



GROUP: Kanaḍā

CLASS (*Jāti*): Shaḍavă-sampūrṇă (hexatonic in ascent, heptatonic in descent)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): F(Ma) CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: second quarter of the night

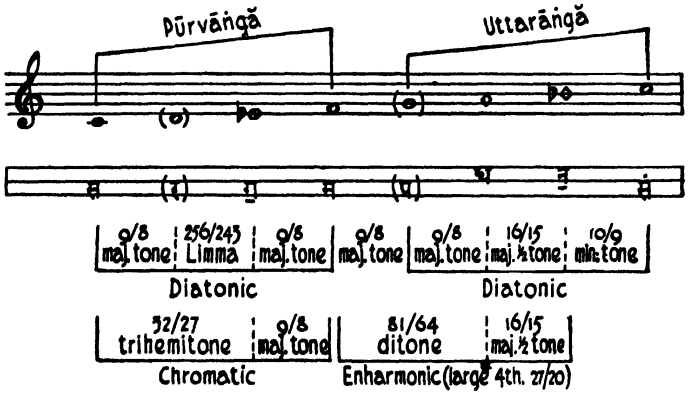
MODE TYPE (*Ṭhāṭ*): Kāfī

SCALE TYPE: Diatonic (with chromatic and enharmonic ascent)

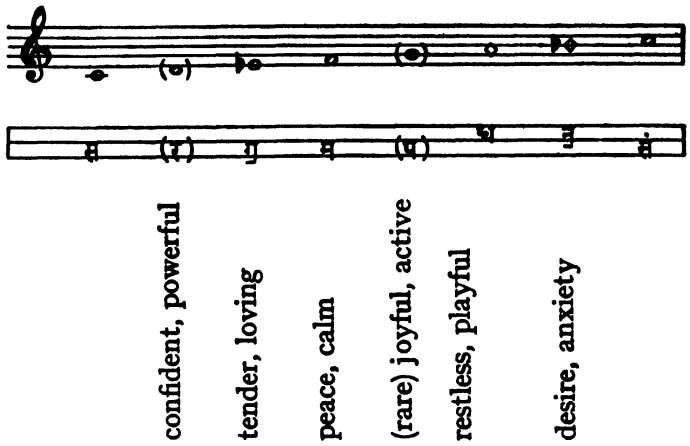
CHARACTERISTICS: in ascent no G(Pa) and almost no D(Ri)

EXPRESSION: calm and profound night, deep and moving

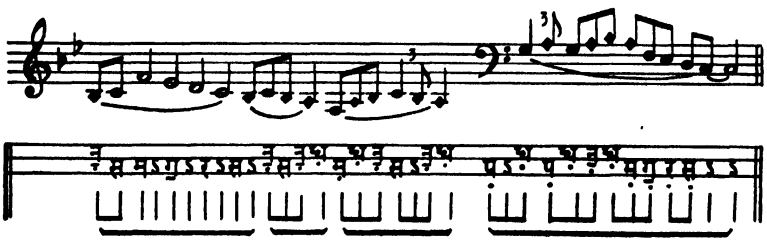
TETRACHORDS: (Scale analysis)



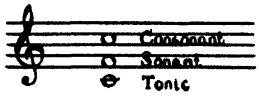
ŚHRUTIS: (Analysis of expression)

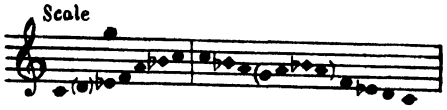


THEME (*Rūpā*):

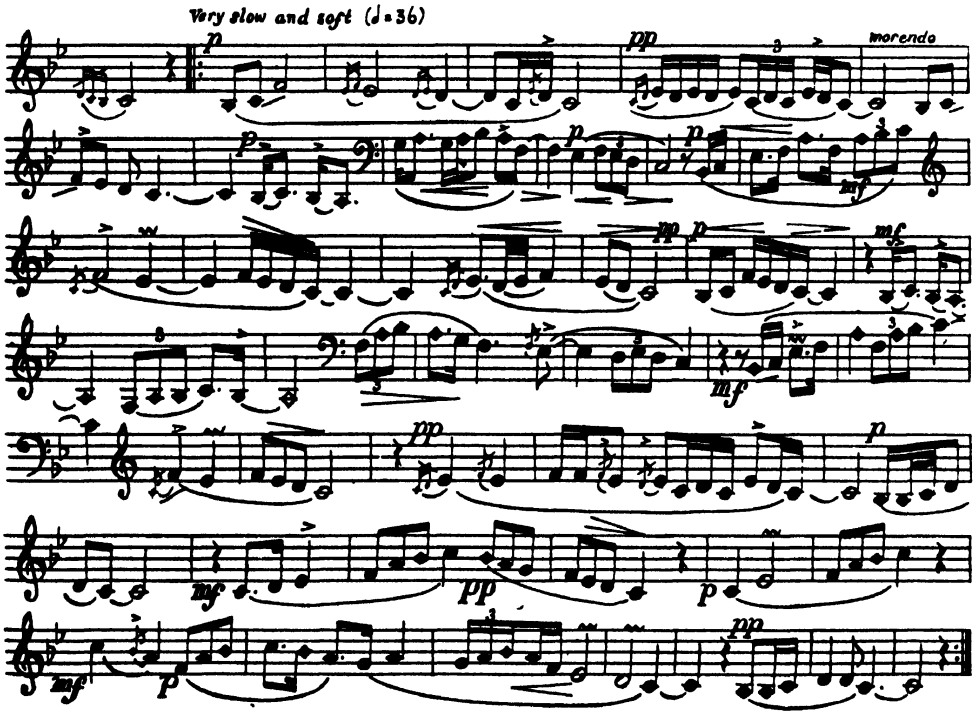


OUTLINE





I STHĀYĪ



Vādī Samvādī Scale

Mātrā 1=36

STHĀYĪ

very slow and soft

JAYĂJAVANTĪ (JAYĂJAYANTĪ)—*in the deep of night*

पीनोन्नता सुन्दरी सा मृगाक्षी
स्वर्णप्रभा कोकिलनादतुल्या ।
वीणाविनोदी सुरपुष्पगन्धी
सा जैजयन्ती सुरमेघभार्य्या ॥

(*Rāgă Kalpadrumă* p. 33)

* Buxom and comely, with eyes like a gazelle's, her golden skin fragrant with divine flowers, Jayăjavantī is the consort of Meghă-rāgă, god of rains. Drunken, playing upon a lute, she carols like a Kokilă.

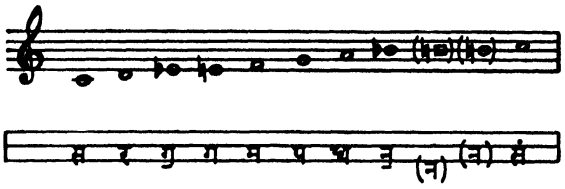
JAYĂJAVANTĂ (JIJĀVANTĂ)

श्यामाङ्गः पीतवासा विरचिततिलकः कुङ्कुमैर्भालमध्ये ॥
कण्ठे रत्नैकमालो ललितसुमुरली वाद्यमानस्त्रिभङ्गी ।
शृङ्गारी भाति सायं कुसुमशरहितः श्रीजिजावंतरागः ॥

* Dark of limb, dressed in yellow with a necklace of precious gems, his forehead is elaborately marked with saffron. His body graceful in its triple curve, noble amorous, companion of the God of love whose arrows are of flowers, Jijāvantă plays charmingly a heart-enchanting flute.

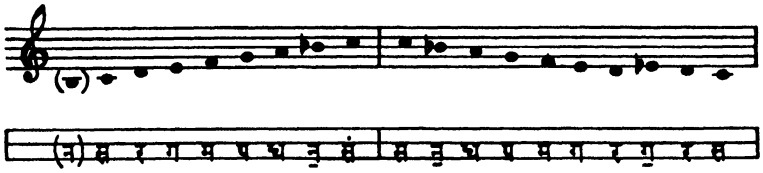
GROUP: Kanaḍā

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Sampūrṇā (heptatonic)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): D(Ri)

CONSONANT (*Samvādī*): G(Pa)

TIME OF PLAY: second quarter of the night

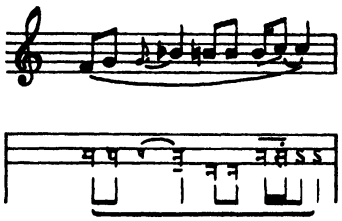
MODE TYPE (*Thāṭ*): Kāfī

SCALE TYPE: Pythagorean diatonic

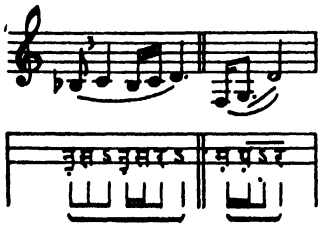
CHARACTERISTICS: both E natural (Ga śhuddhă) and E♭ (Ga komal). An ornamental B natural (Ni śhuddhă) is sometimes used.

EXPRESSION: vigour and tenderness

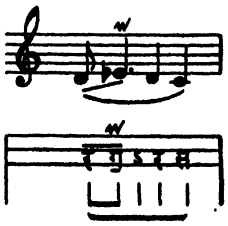
B natural (Ni shuddhă) is used only in



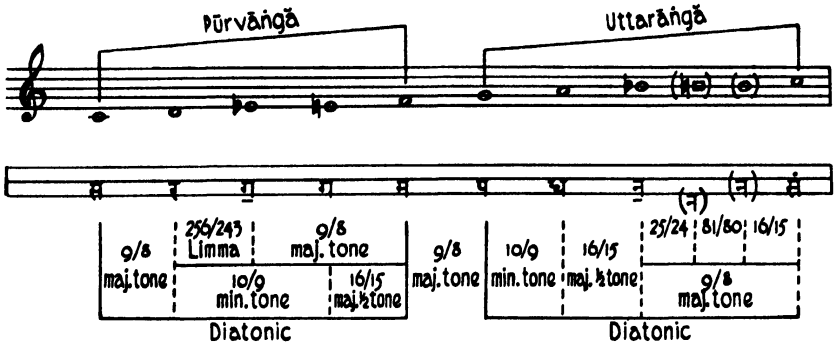
interrogation, pleading



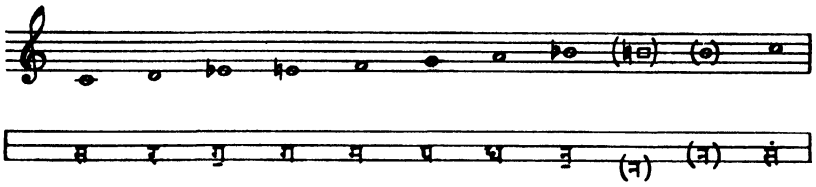
helplessness surrender



TETRACHORDS: (Scale analysis)

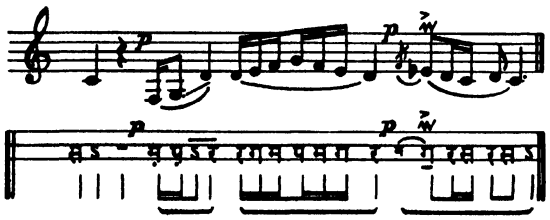


ŚHRUTIS: (Analysis of expression)

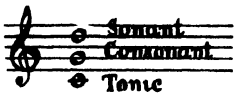


confident, joyful
tender, loving
(calm, pleasing)
peace, moonlight
joyful, active
soft, prayer, aspiration
beautiful, loving
anguish, laziness
soft, pleasure-loving

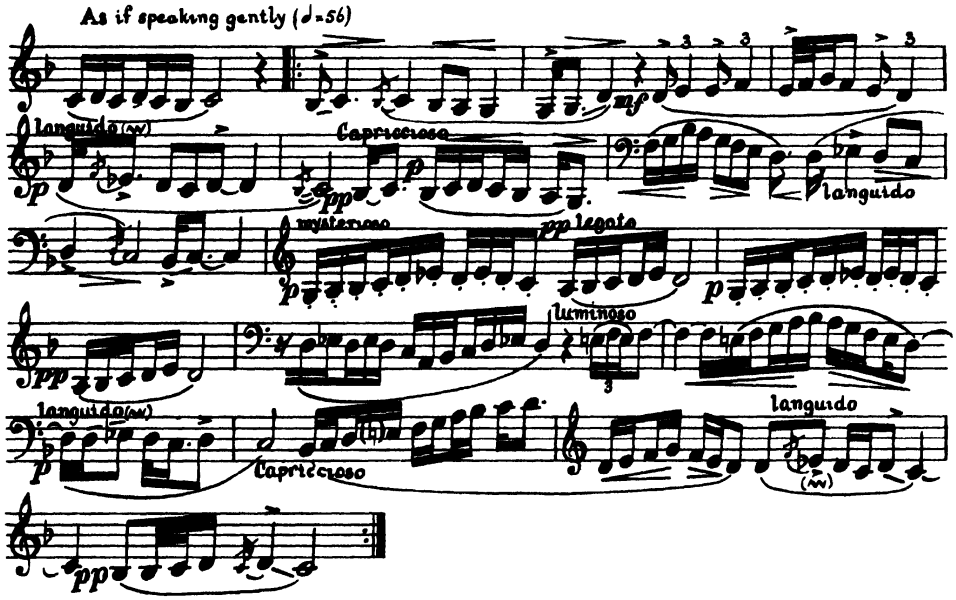
THEME (*Rūpā*):



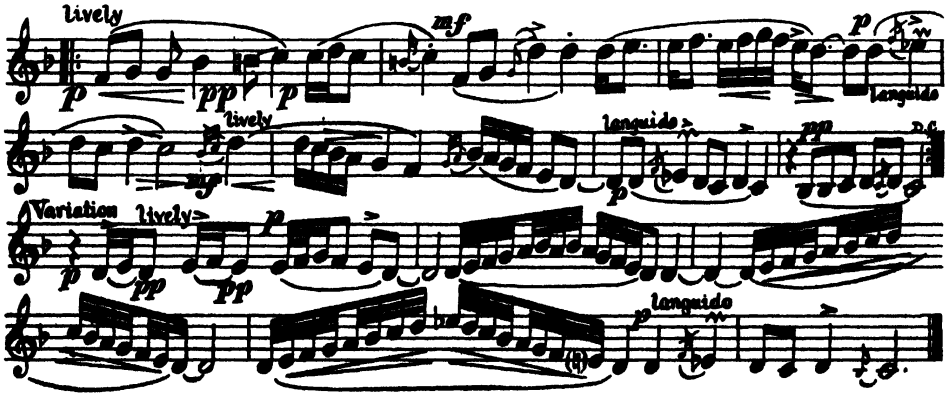
OUTLINE



I STHĀYĪ



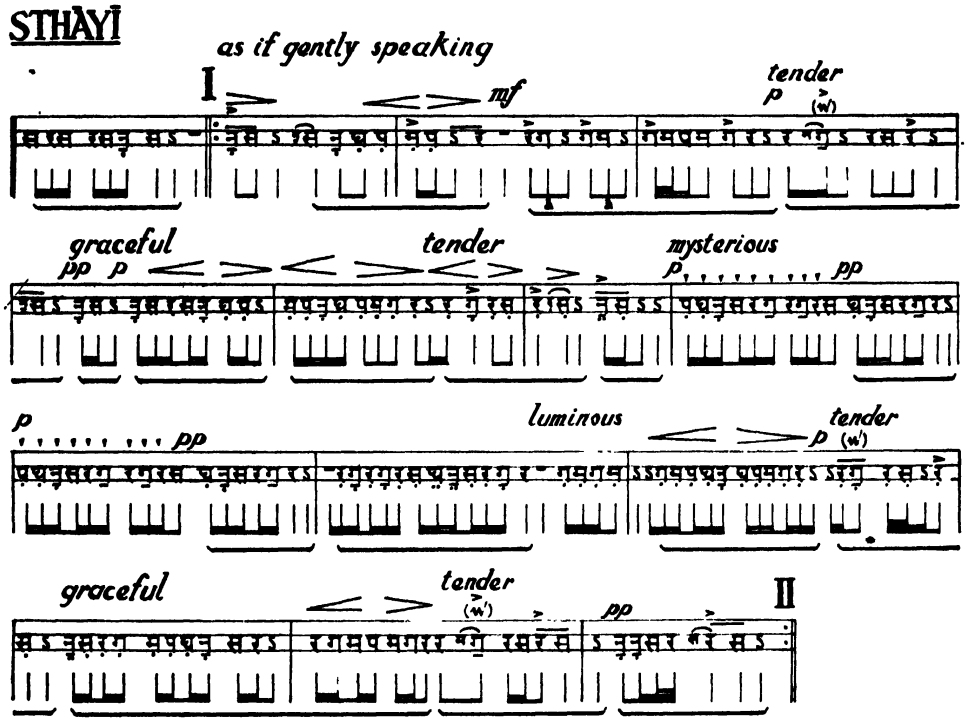
II ANTARĀ



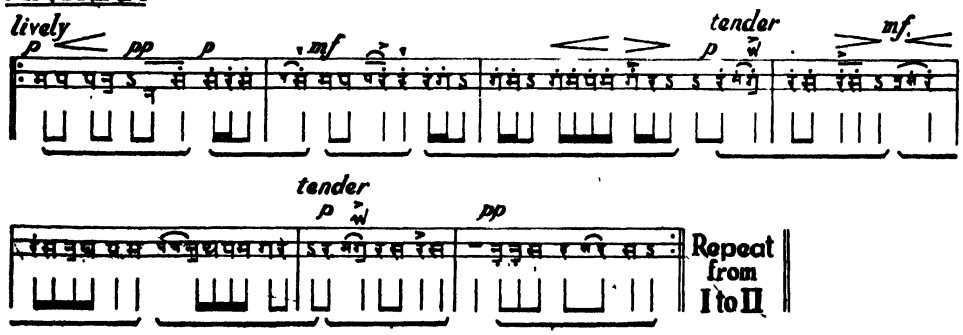
Vādī Samvādī Scale

Mātrā 1=56

STHĀYĪ

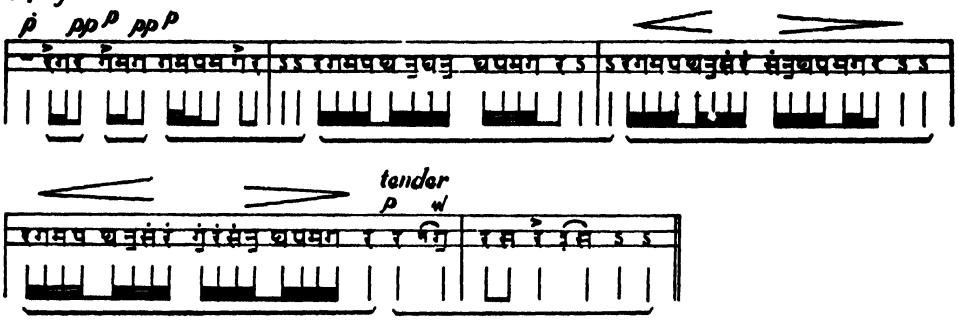


ANTARĀ



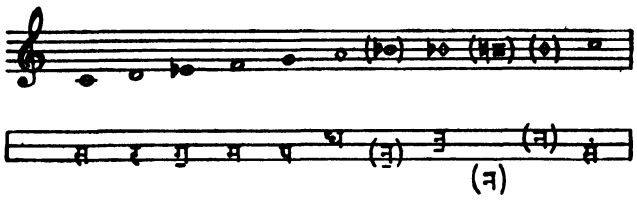
Variation

lively



BAHĀR

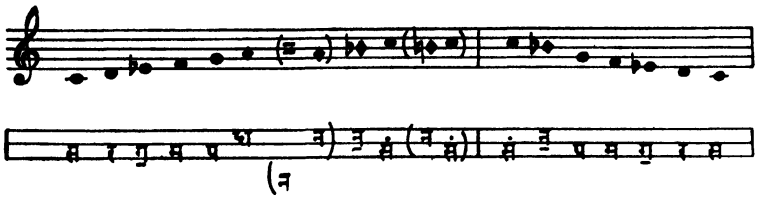
TUNING OF INSTRUMENT:



GROUP: Kanaḍā

CLASS (*Jāti*): Sampūrṇă-Shaḍavă (heptatonic in ascent, hexatonic in descent)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): C(Sa) CONSONANT (*Samvādī*): F(Ma)

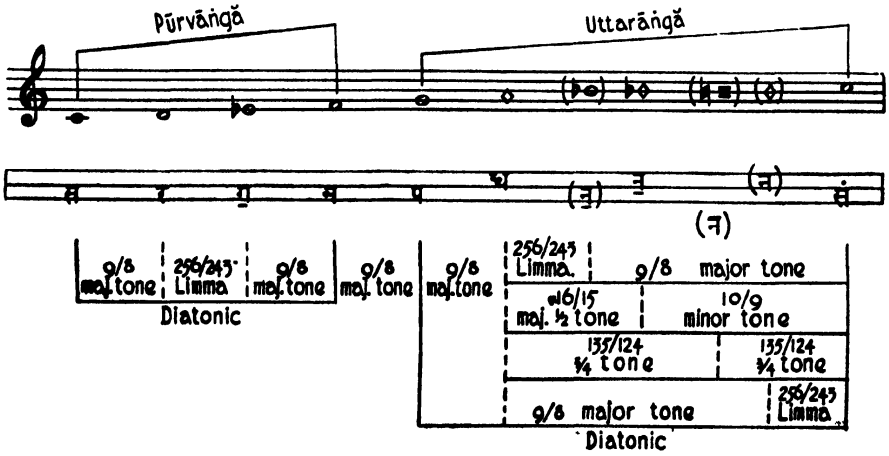
TIME OF PLAY: second quarter of the night

MODE TYPE (*Ṭhāṭ*): Kāfī SCALE TYPE: Diatonic (peculiar)

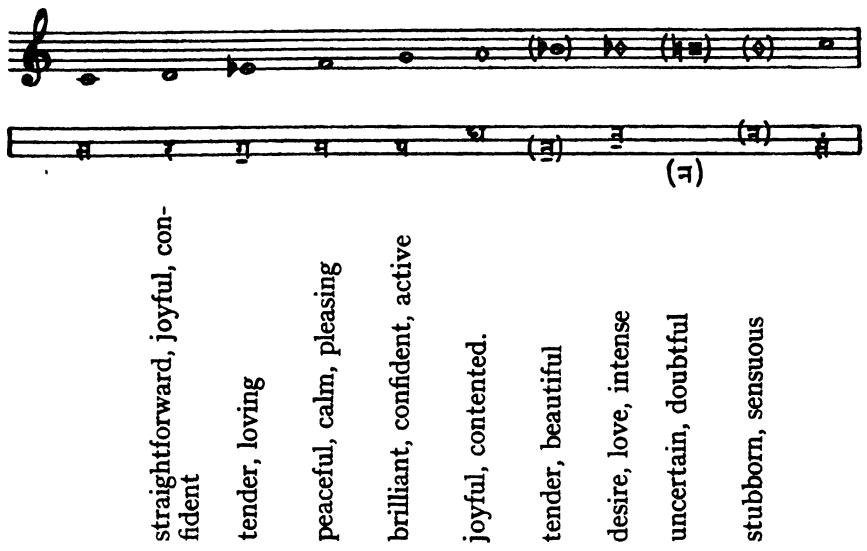
CHARACTERISTICS: no Dha (A) in descent, two peculiar B flats (Ni komal). If the B- - is not on the instrument it should be replaced by the higher $B\flat_{+}$ (Ni k.$_{+}$), never by B natural (Ni śhuddhă).

EXPRESSION: lovely and charming love songs

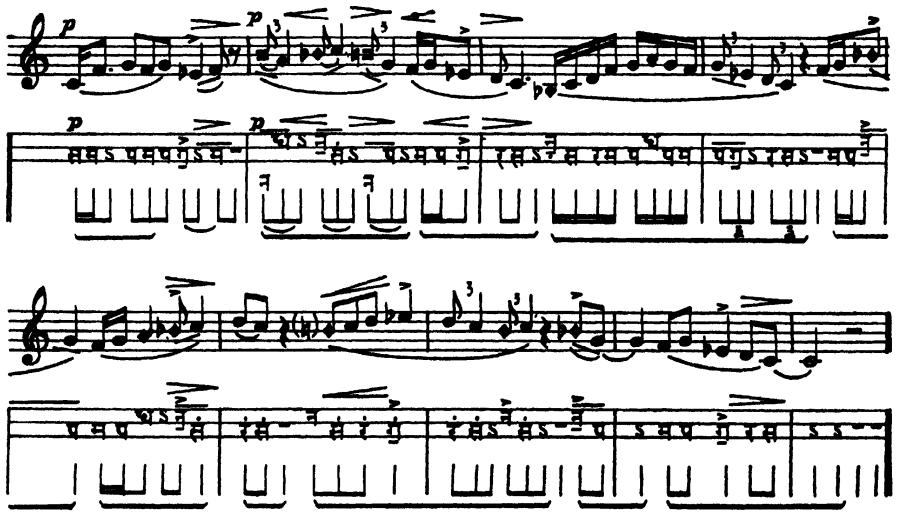
TETRACHORDS: (Scale analysis)



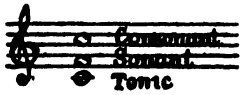
ŚHRUTIS: (Analysis of expression)



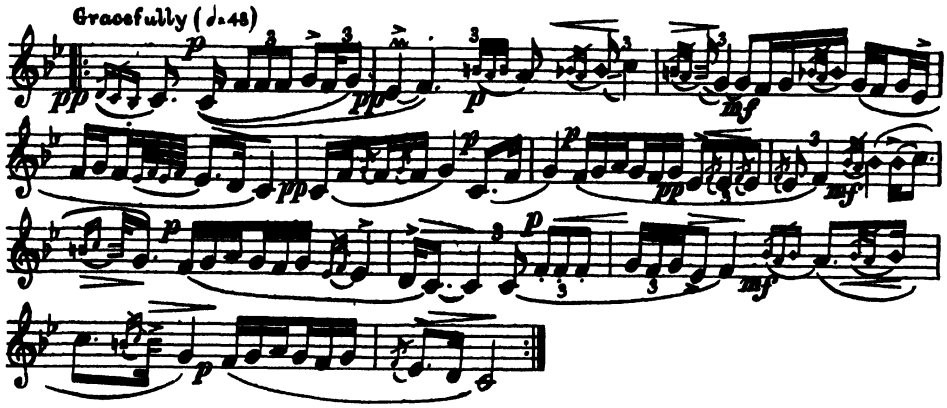
THEME (*Rūpă*):



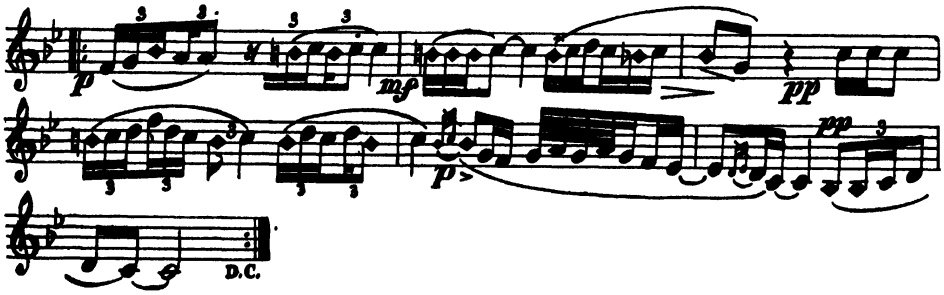
OUTLINE



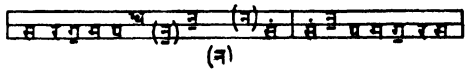
I STHĀYĪ



II ANTARĀ



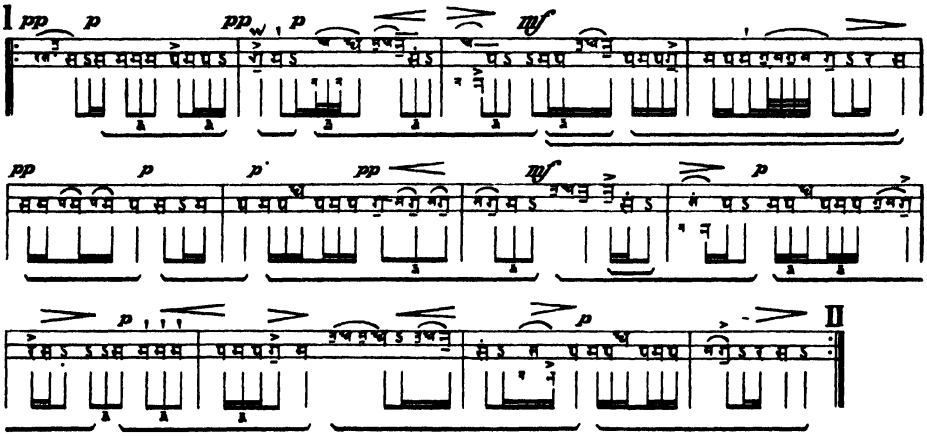
Vādī Samvādī Scale



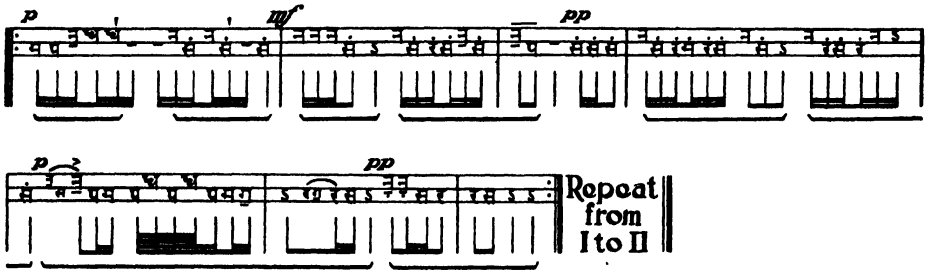
Mātrā 1 = 48

STHĀYĪ

graceful



ANTARĀ



KĀFĪ—*in the deep of night*

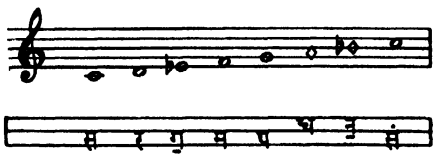
हेलया निजनायकाङ्कनिवासिनीं सुविलासिनीं गौरवर्ण-
विभासिताम् । बहुभूषितां शुकतोषितां नीलवस्त्रधरां
सुधामयमन्दिरां विजितेन्दिरां संस्मरामि
हृदम्बुजे मम कापिकां स्मरदीपिकाम् ॥

(*Rāgă Sāgară* 3, 33)

Of shining whiteness, Kāpikā who inspires lust tenderly sits on the lap of her play-mate in the royal palace, fond of parrots she is dressed in blue and decked with jewels. She is the image of sensuousness.

In the Lotus of my heart I cherish her, lovelier than Lakṣhmī the goddess of Fortune.

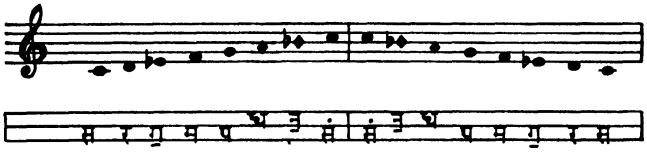
TUNING OF INSTRUMENT:



GROUP: Kanaḍā

CLASS (*Jāti*): Sampūrṇā (heptatonic)

Ārohā Ascent *Avarohā* Descent



SONANT (*Vādī*): G(Pa) CONSONANT (*Samvādī*): C(Sa)

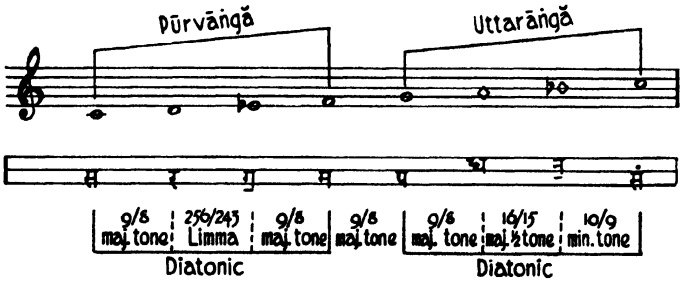
TIME OF PLAY: second quarter of the night

MODE TYPE (*Ṭhāṭ*): Kāfī SCALE TYPE: Diatonic

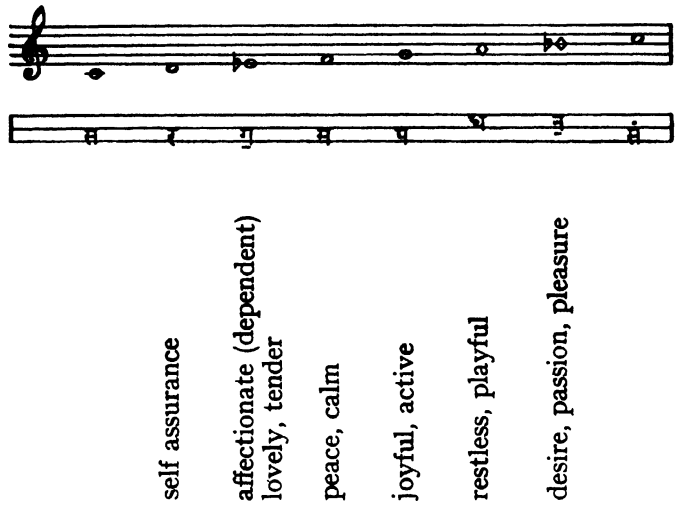
CHARACTERISTICS: the mediaeval unaltered scale

EXPRESSION: light, happy and contented, very gentle and harmonious, no depth

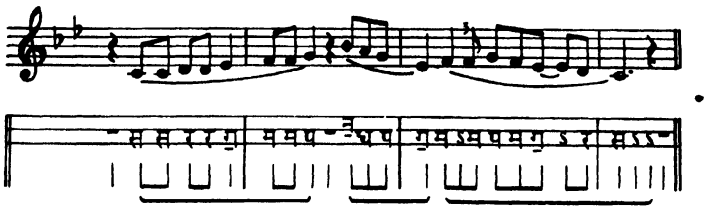
TETRACHORDS: (Scale analysis)



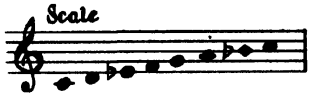
ŚHRUTIS: (Analysis of expression)



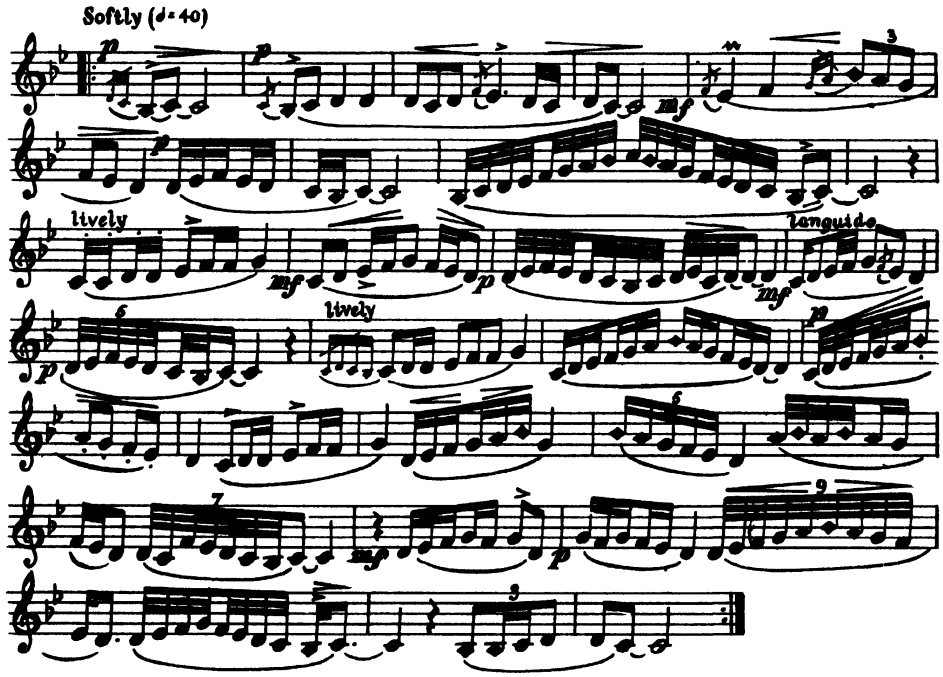
THEME (*Rūpă*):



OUTLINE



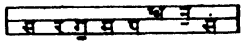
I STHĀYĪ



II ANTARĀ

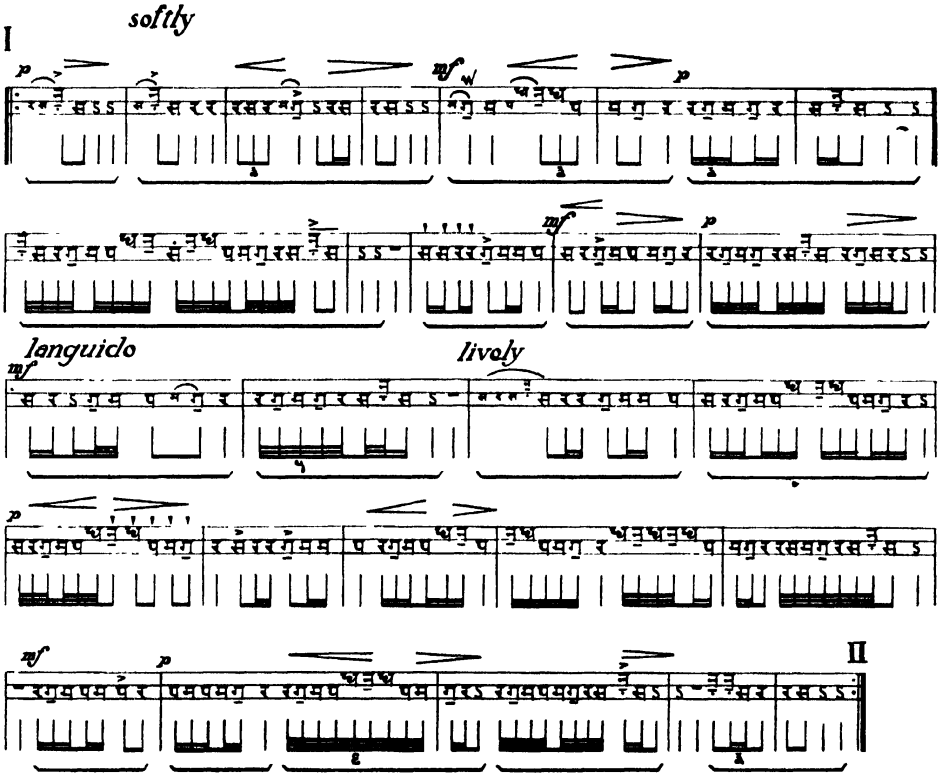
Vādī Samvādī

Scale

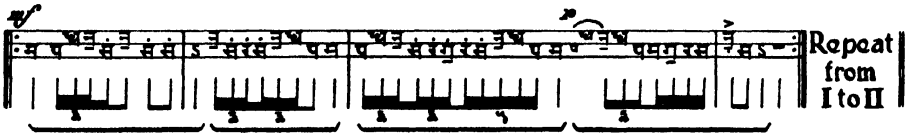


Mātrā 1=40

STHĀYĪ



ANTARĀ



7 RĀGĂS OF MIDNIGHT AND LATE NIGHT

7 RĀGĂS OF MIDNIGHT AND LATE NIGHT

XV. MĀLĂKOŚHĂ (or MĀLAVĂKAUŚHIKĂ)

at midnight

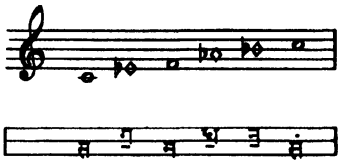
आरक्तवर्णो धृतरक्त[1]यष्टिः
वीरः सुवीरेषु कृतप्रवीर्य्यः[2] ।
वीरैर्धृतो[3] वीर[4]कपालमाला-
माली[5] मतो मालवकौशिकोऽयम् ॥

1: गौर । 2: प्रहारः । 3: वीरद्वतो or वीरैर्द्वतो ।
4: वैरि । 5: धारी ।

(*Rāgă Kalpadrumă* p. 18 ; *Saṅgītă Darpaṇă* 2, 52 ;
Śhivă tattvă Ratnākară 6, 8, 67)

* His mace running with blood, garlanded with the skulls of heroes, Mālăkośhă, surrounded by braves, and bravest of the brave !

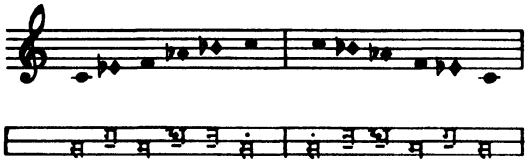
TUNING OF INSTRUMENT:



GROUP: Mālākośhā

CLASS (*Jāti*): Auḍavā (Pentatonic)

Ārohā Ascent *Avarohā* Descent



SONANT (*Vādī*): F(Ma) CONSONANT (*Samvādī*): C(Sa)

TIME OF PLAY: midnight (but can be played at midday)

MODE TYPE (*Ṭhāṭ*): Bhairavī

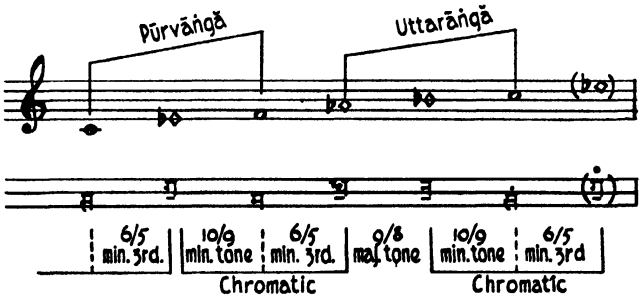
SCALE TYPE: Basic chromatic (of 5 notes)

CHARACTERISTICS: all the flat notes of the chromatic-harmonic

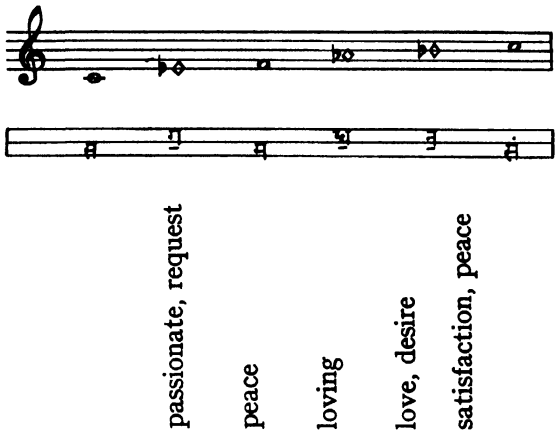
EXPRESSION: prayer, deep, peaceful and sublime. Humble, abandon in the peace of the night.

love *surrender*

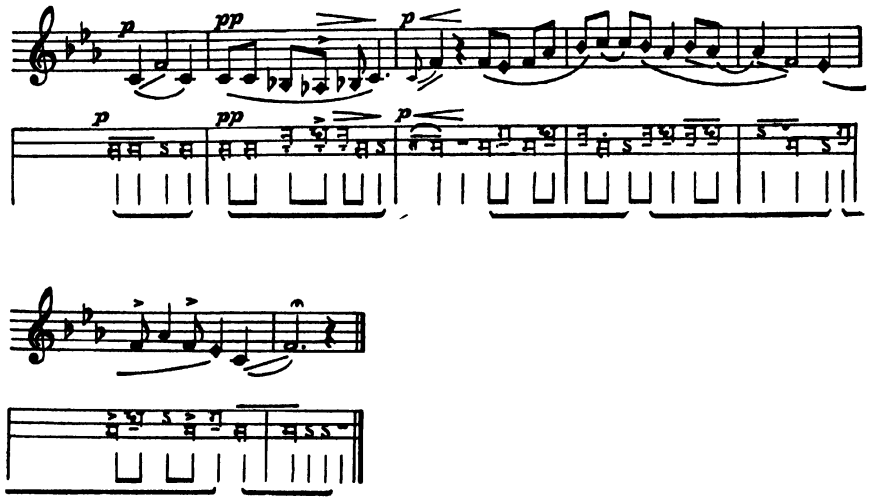
TETRACHORDS: (Scale analysis)



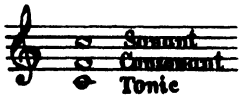
ŚHRUTIS: (Analysis of expression)

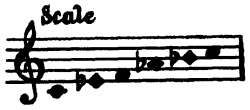


THEME (*Rūpă*):

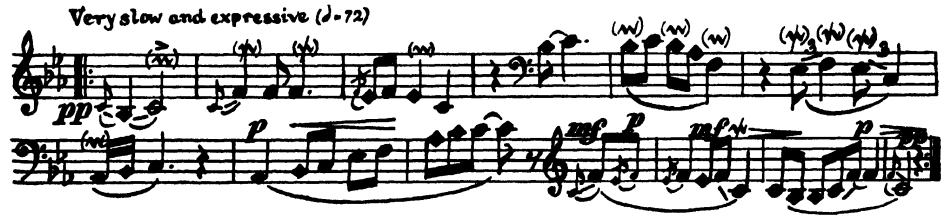


OUTLINE

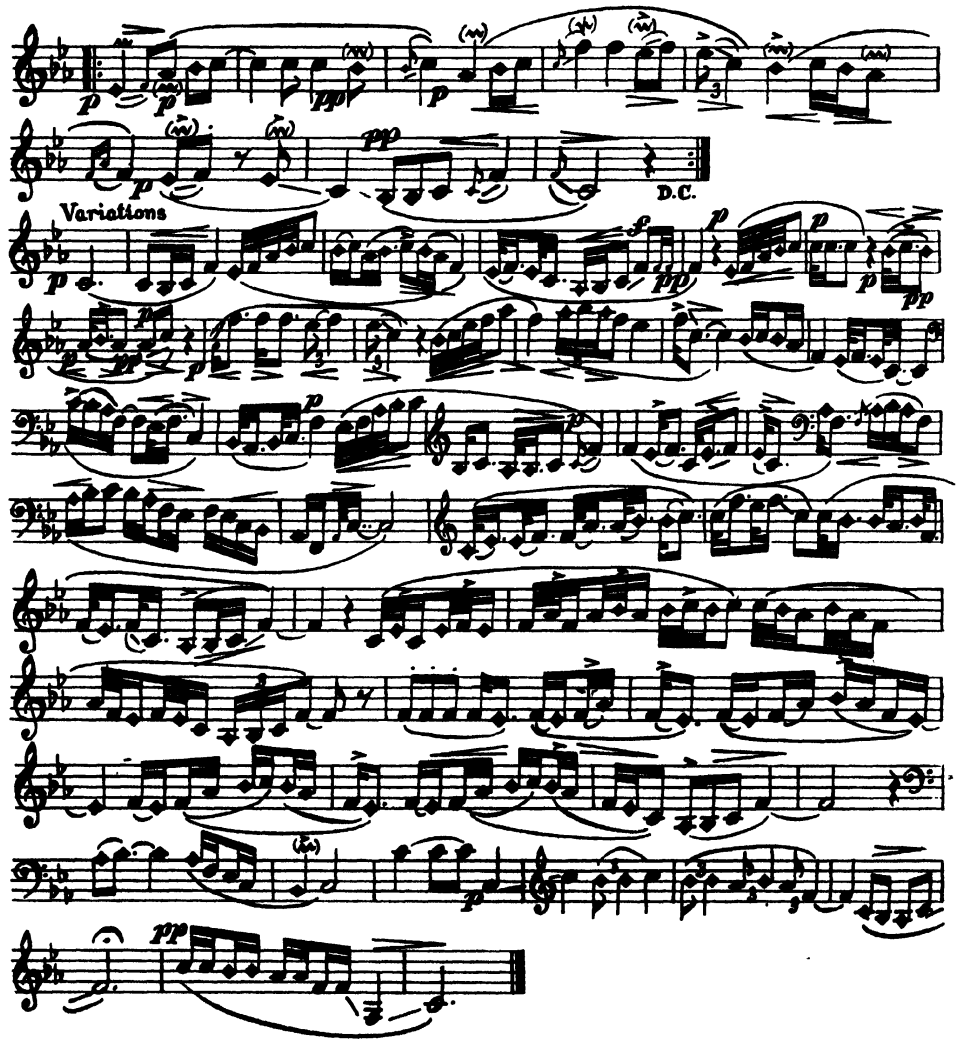




I STHĀYĪ

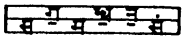


II ANTARĀ



Vādī Samvādī

Scale

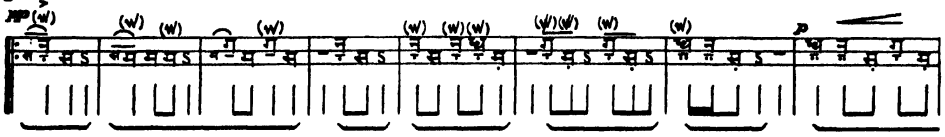


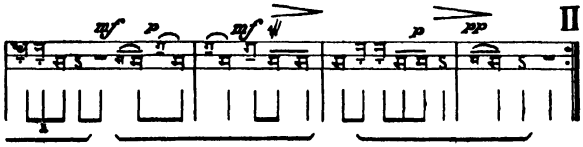
Mātrā 1 = 72

STHĀYĪ

very slow and expressive

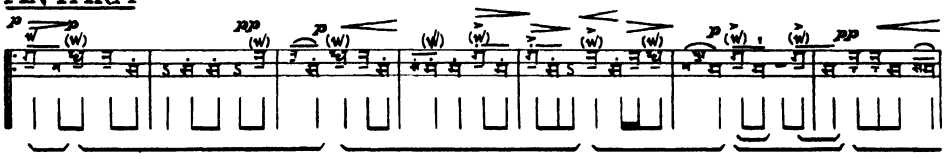
I



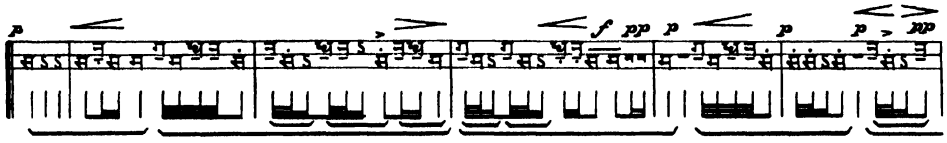


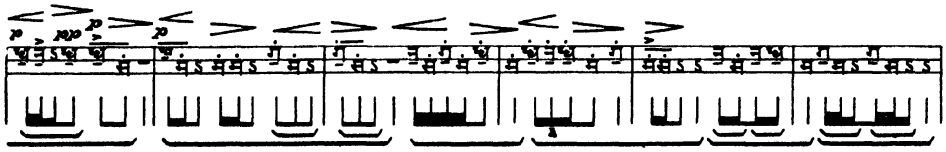
II

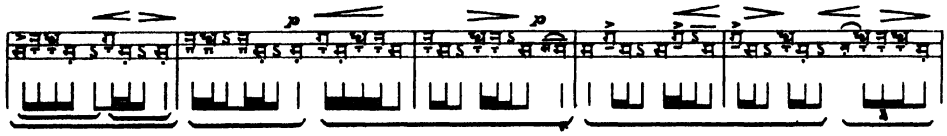
ANTARĀ

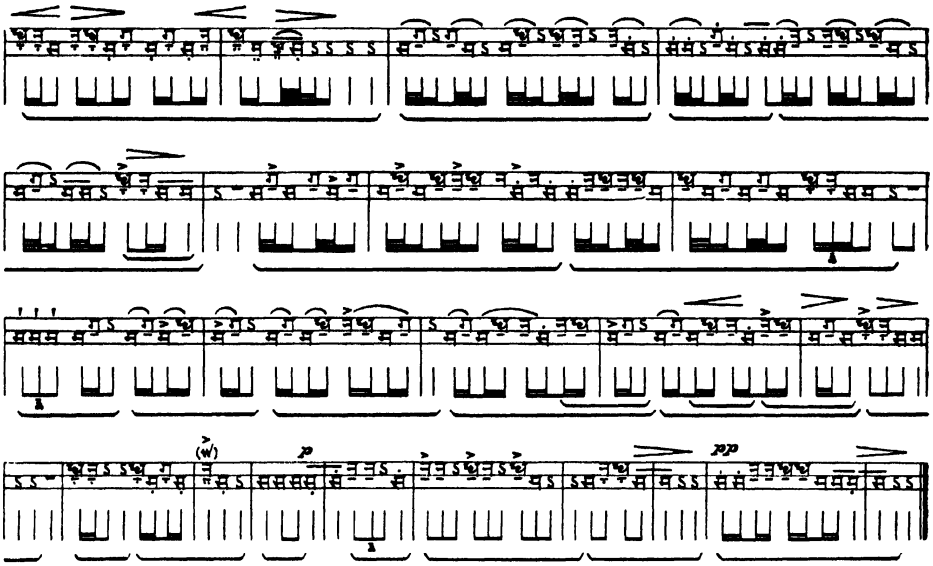


variations



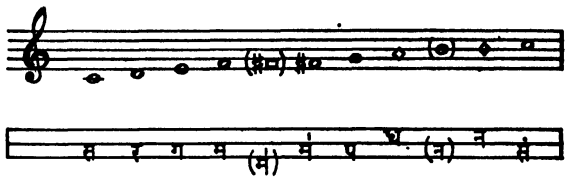






XVI. BIHĀGĂ

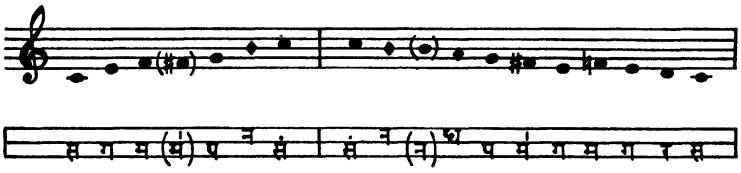
TUNING OF INSTRUMENT:



GROUP: Bihāgă

CLASS (*Jāti*):
Auḍavă-Sampūrṇă
(pentatonic-heptatonic)

Ārohă Ascent



Avarohă Descent

SONANT (*Vādī*): E(Ga)

CONSONANT (*Samvādī*): B(Ni)

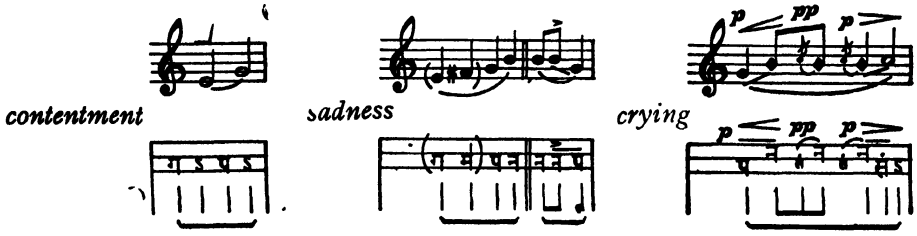
TIME OF PLAY: Midnight when (everyone is asleep)

MODE TYPE (*Ṭhāṭ*): Kalyāṇă

SCALE TYPE: mixed (the ascent is Enharmonic, the descent diatonic)

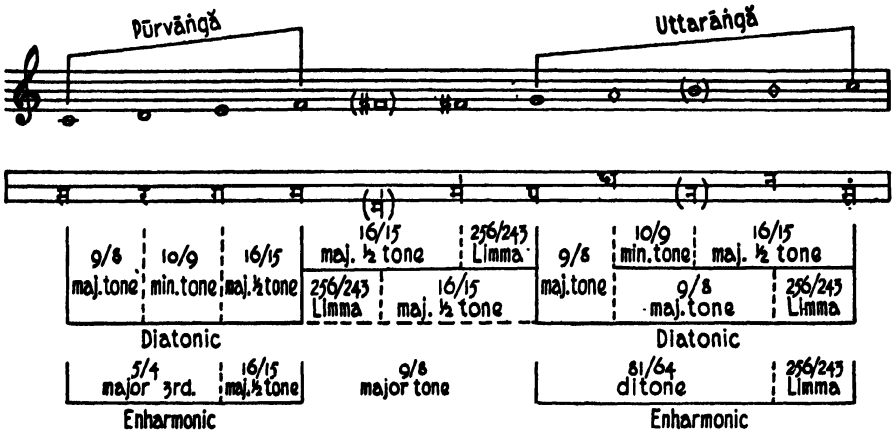
CHARACTERISTICS: Both F (Ma) and F♯ (Ma ṭ), no D and A (Ri and Dha) in ascent

EXPRESSION: melancholy in the calm of night, thirst for enjoyment. (Gauḍ sārang which has a similar scale is more restful, lovely, and satisfied.)

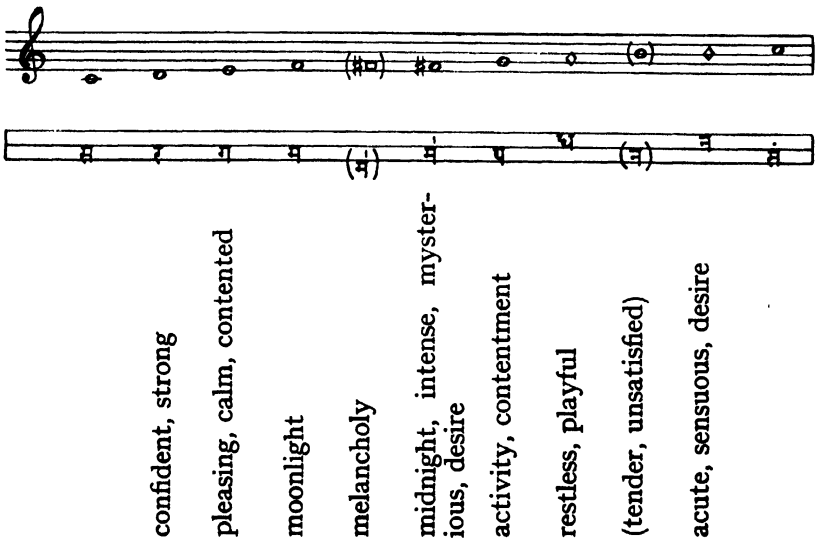


The combination of F natural (Ma śhuddhă) and F♯ (Ma tīvră) always adds to the intensity of the expression whether it is sadness or joy.. Here it shows more intense anguish and desire.

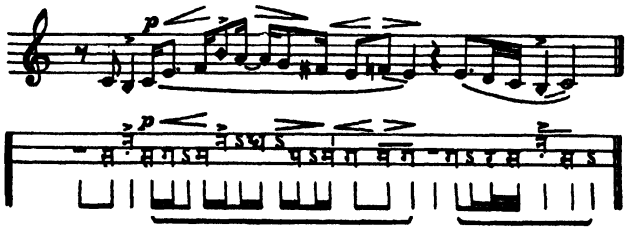
TETRACHORDS: (Scale analysis)



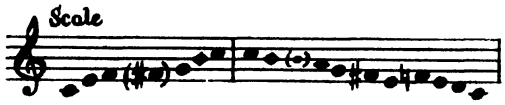
ŚHRUTIS (Analysis of expression)



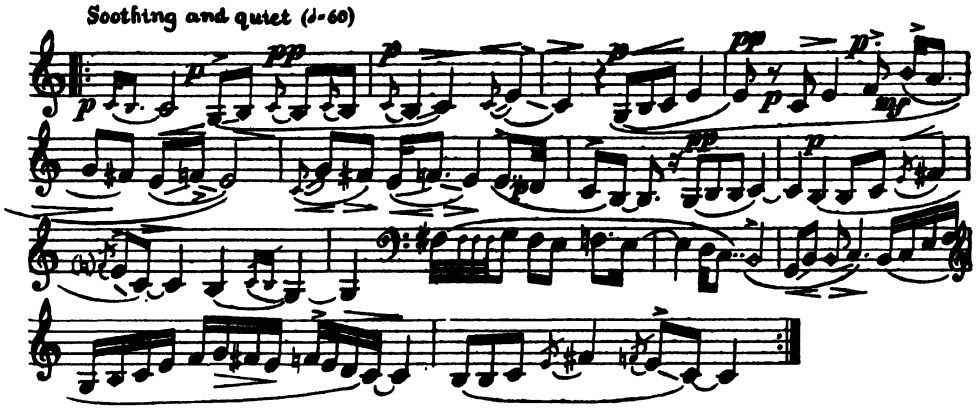
THEME (*Rūpā*):



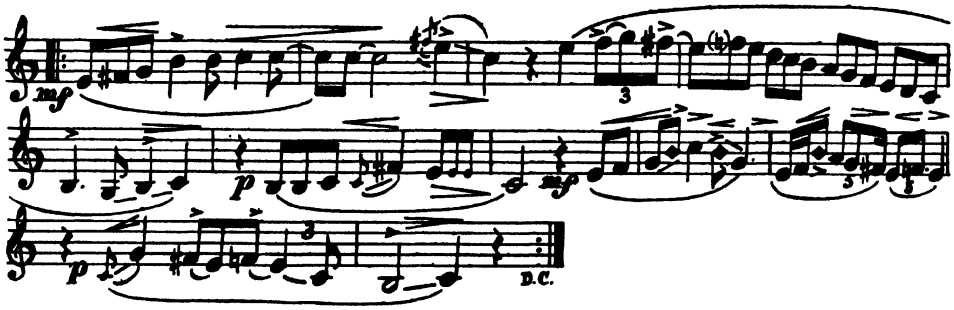
OUTLINE



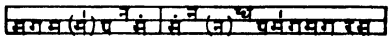
I STHĀYĪ



II ANTARĀ

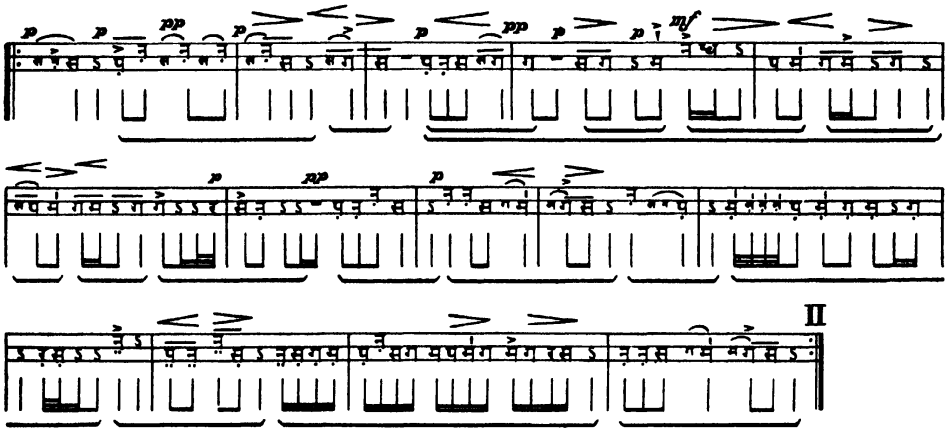


Vādī Samvādī Scale

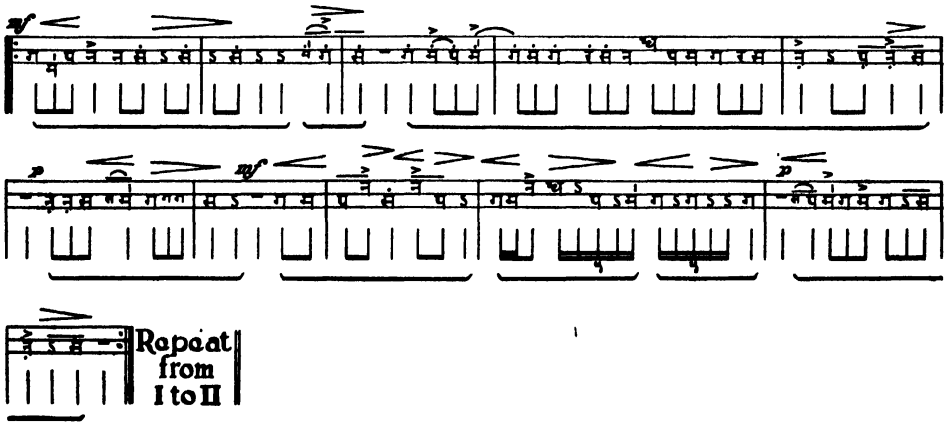


Mātrā 1 = 60

STHĀYĪ

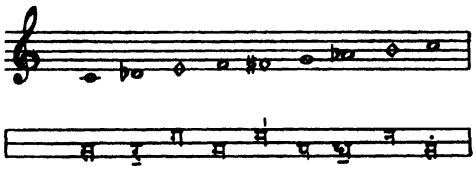


ANTARĀ



XVII. PARĀJ

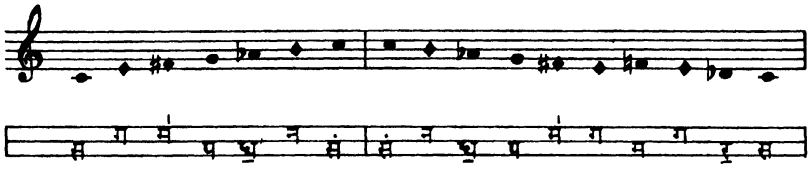
TUNING OF INSTRUMENT:



GROUP: Parāj

CLASS (*Jāti*): Shāḍavă-Sampūrnă (Hexatonic-heptatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): C(Sa) CONSONANT (*Samvādī*): G(Pa)

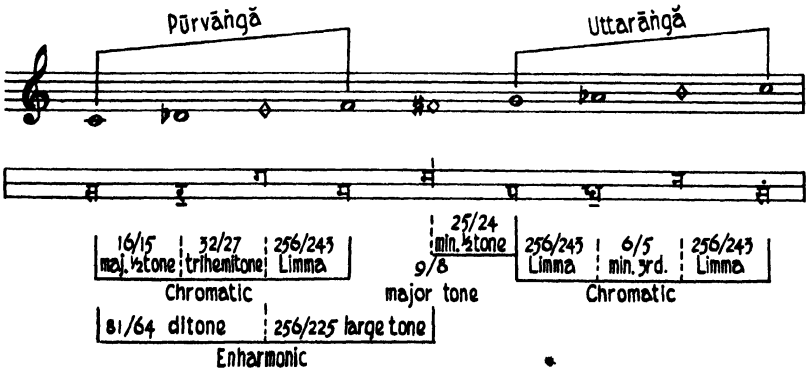
TIME OF PLAY: after midnight

MODE TYPE (*Ṭhāṭ*): Shrī SCALE TYPE: Chromatic

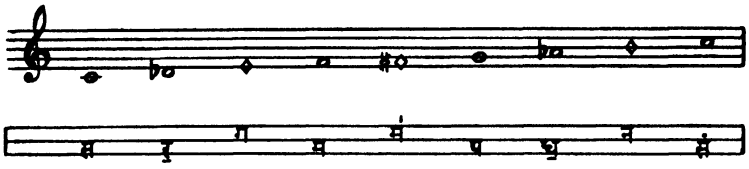
CHARACTERISTICS: no D (Ri) in ascent [Bhāthkhaṇḍe gives no Pa(G) in ascent, and begins from the higher Sa(C)]

EXPRESSION: satisfaction, contentment, appeal

TETRACHORDS: (Scale analysis)

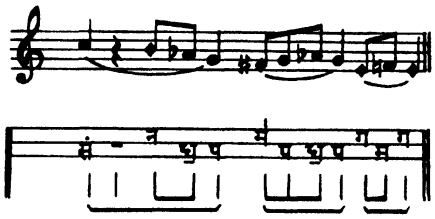


ŚHRUTIS: (Analysis of expression)

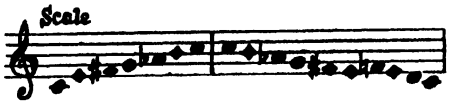


confident, loving
awake, lively
peace, moonlight
intense, acute
joyful, active
tender, appeal
acute, sensuous

THEME (*Rūpă*):

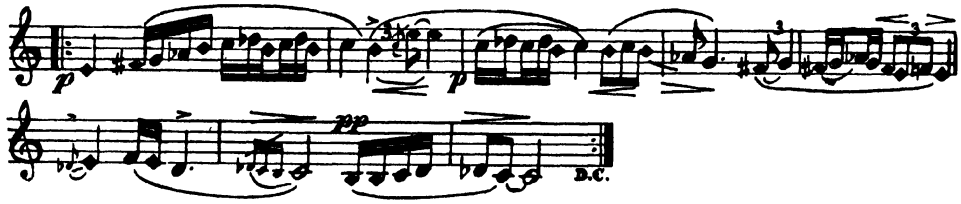


OUTLINE

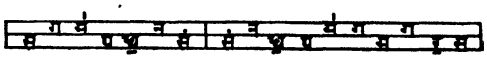


I STHĀYĪ

II ANTARĀ

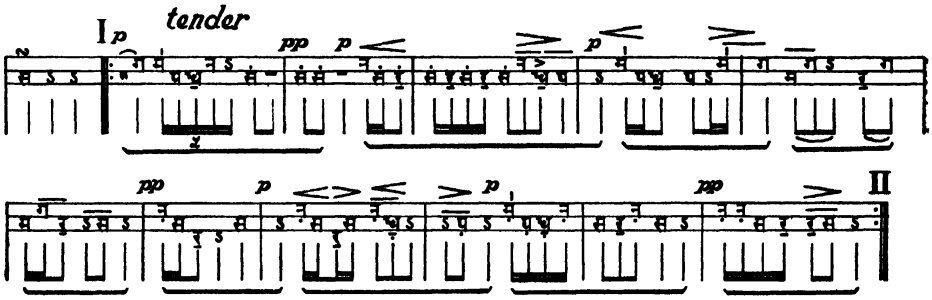


Vādī Samvādī Scale

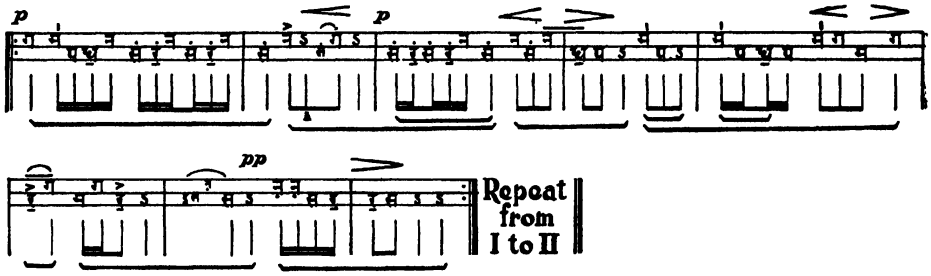


Mātrā 1 = 44

STHĀYĪ

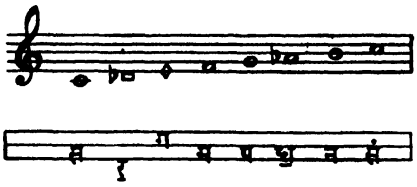


ANTARĀ



XVIII. KALINGAḌĀ

TUNING OF INSTRUMENT:

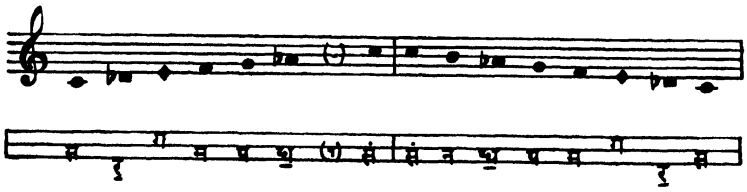


GROUP: Kalingḍā

CLASS (*Jāti*): Shaḍavă-Sampūrṇă (Hexatonic-heptatonic)

Ārohă Ascent

Avarohă Descent



SONANT (*Vādī*): A♭(Dha k.)

CONSONANT (*Samvādī*): E(Ga)

TIME OF PLAY: early morning, before dawn (before Lalită)

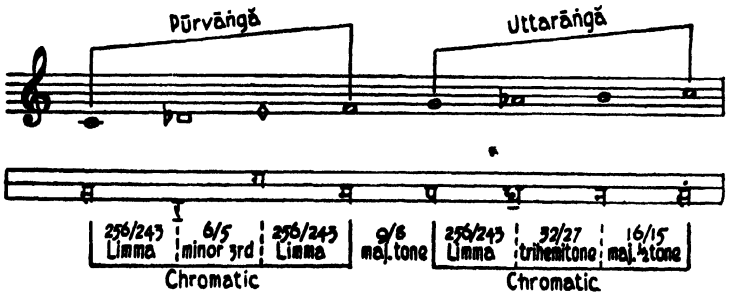
MODE TYPE (*Ṭhāṭ*): Bhairavă

SCALE TYPE: Chromatic

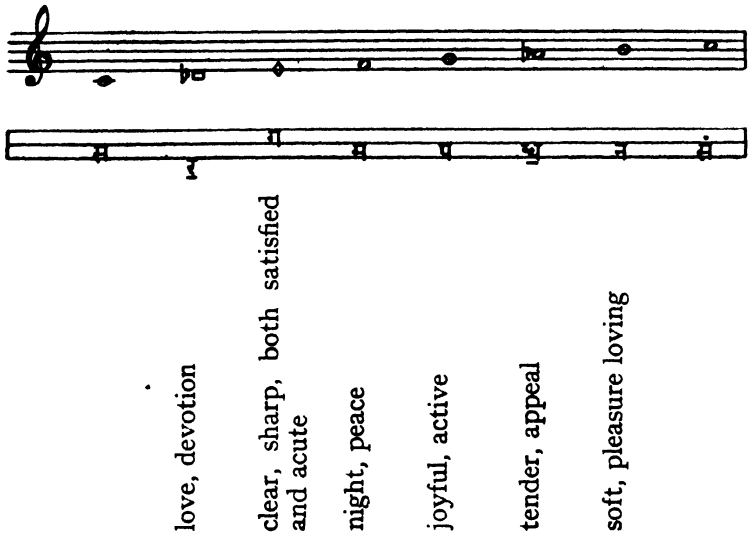
CHARACTERISTICS: $E_+(Ga_+)$ is very much accentuated. (Like all the late night rāgăs (Vasantă, Sohinī, Parāj) Kalingaḍā begins from the higher C (Sa)).
E(Ga) is never flat (komal) in late night rāgăs.
(Kalingḍā, the rāgă of morning twilight, is considered a son of Dīpakă, the rāgă of evening twilight.)

EXPRESSION: E_+ (Ga_+) has a clear, satisfied, expression which seems, however, a disturbance, almost painful, to those who have sung all night and feel sleepy. E_+ $(Ga_{+\blacklozenge})$ has, therefore, two meanings, sometimes it shows the musician in good mood and ready to play on, and sometimes troubled and remaining painfully awake.

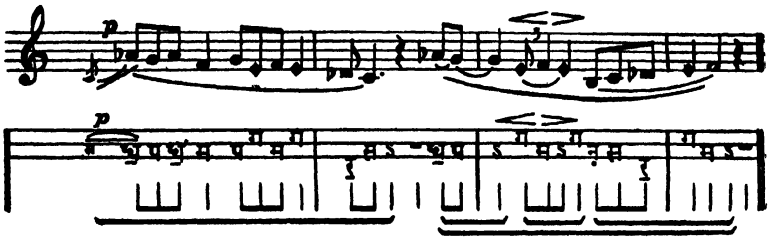
TETRACHORDS: (Scale analysis)



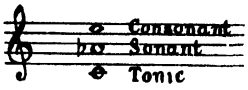
ŚHRUTIS: (Analysis of expression)

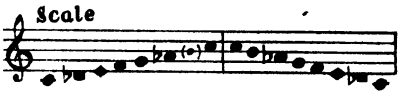


THEME (*Rūpă*):

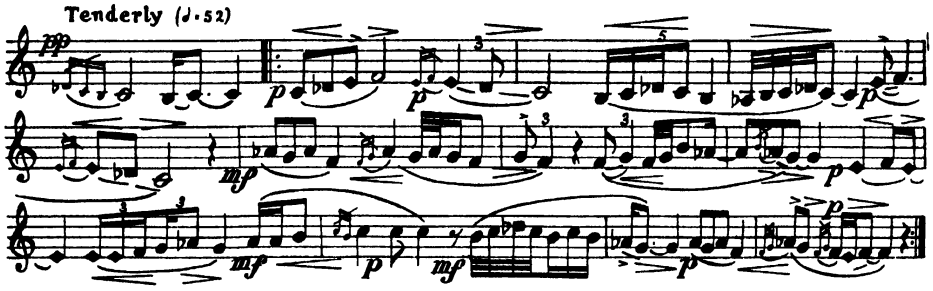


OUTLINE

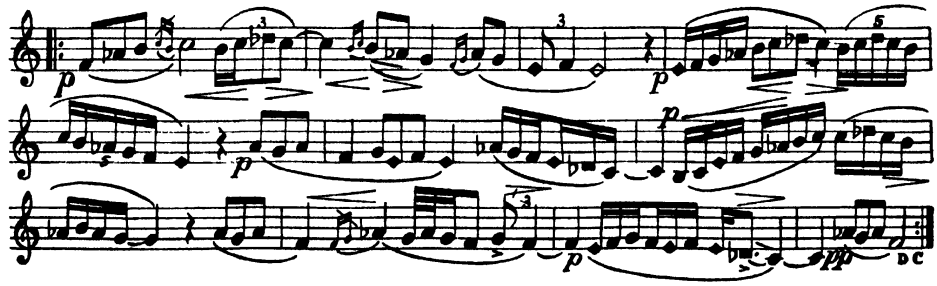




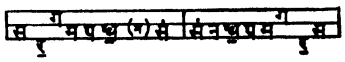
I STHĀYĪ



II ANTARĀ

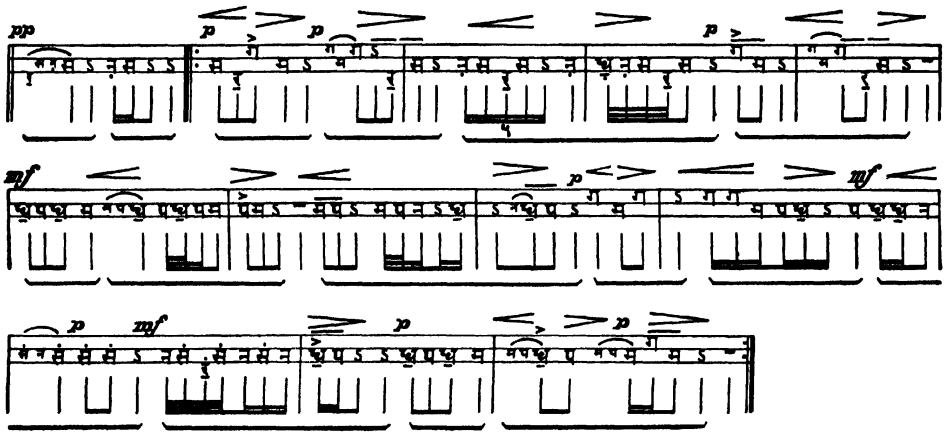


Vādī Samvādī Scale

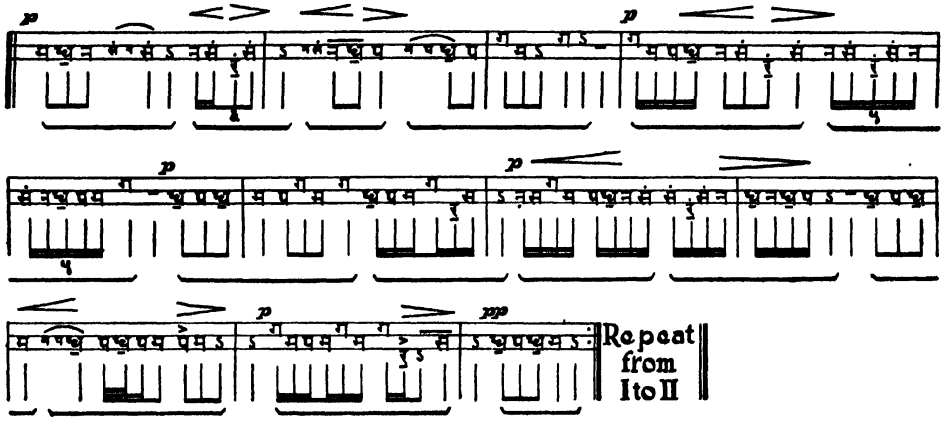


Mātrā 1=52

STHĀYĪ



ANTARĀ



8 SEASONAL RĀGĂS

8 SEASONAL RĀGĂS

XIX. SPRING RĀGĂS[1]

HINDOLĂ

नितम्बिनी म[1]न्दतरङ्गितासु
दो[2]लासु खेलासुखमादधानः ।
खर्व्वः[3] कपोत (कपोल) यु[4]तिकामयुक्तो
हिंदोलरागः कथितो मुनीन्द्रैः ॥

1: द्र । 2: दो । 3: तासां । 4: कपोलेष्व ।

(*Rāgă Kalpadrumă* p. 20 ; *Saṅgītă Darpaṇă* 2, 58 ; *Chatvārimśhach'hatarāgānirūpaṇam* p. 20 ; *Śhivă tattvă Ratnākară* 6, 8, 79)

* Dwarf, with the sheen of a dove, on a swing pleasantly placed for play Hindolă is gently rocked, the sages say, by women with ample hips.

Hindolikā

नितम्बिनी सुन्दरगौरगात्रा
वीणां दधाना सुरपुष्पगन्धी ।
स्वर्णप्रभाश्री कमलायताक्षी
हिन्दोलिकेयं कथिता मुनीन्द्रैः ॥

(*Rāgă Kalpadrumă* p. 20)

* Her pale golden body with great hips is fragrant like the flowers of heaven. Well favoured, long-eyed, she holds a lute.

Hindolā

न्यग्रोधाग्रजटाग्रबद्धकनकप्रद्योतडोलासने
श्रीकृष्णं कमलैश्च पूजितसदाभक्तिप्रयुक्तात्मकाम् ।
गौराङ्गीं मणिभूषणीं मुरलिकानादप्रियां मे मनो
हिन्दोलां वरचित्रवस्त्रवसितां तुङ्गस्तनीं ध्यायति ॥

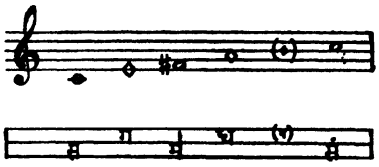
(*Rāgă Sāgară* 3, 61)

[1] The rāgăs of spring have characteristics similar to the rāgăs of sunrise.

My heart dreams of Hindolā, whose breasts are firm, dressed in colourful garments.

With the flowers of the Lotus she worships the Lord Kṛiṣhṇă who sits on a swing tied to the hanging roots of a banian tree. She listens to the notes of the flute, her heart full of love, her fair limbs covered with jewels.

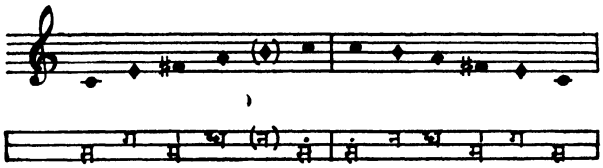
TUNING OF INSTRUMENT:



GROUP: Spring rāgăs

CLASS (*Jāti*): Auḍavă (pentatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): A_+ (Dha_+) CONSONANT (*Samvādī*): E_+(Ga_+)

TIME OF PLAY: in Spring time (otherwise, morning 2nd half (9 to 12))

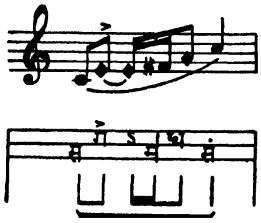
MODE TYPE (*Ṭhāṭ*): Kalyāṇă

SCALE TYPE: mixed chromatic and enharmonic

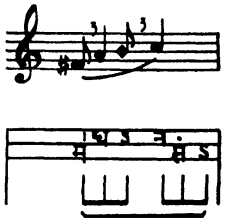
CHARACTERISTICS: no D(Ri) and no G(Pa).
More expressive if B (Ni) is also omitted.

EXPRESSION: spring, bursting life, like a war dance. (Hindolă means 'swing'.) No softness. Passionate, but not loving, Hindolă is violent. All spring rāgăs have this same creative impulse yet Panchamă is milder and Vasantă very soft and delicate.

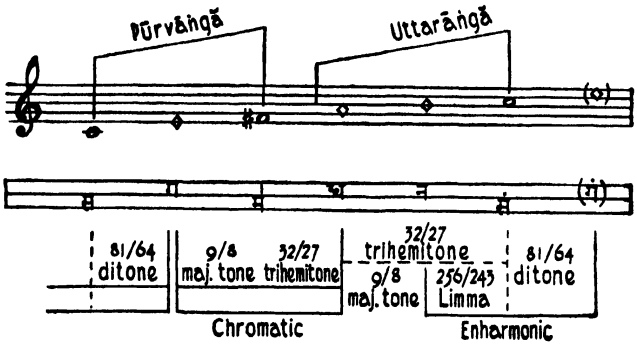
Virile, rough, challenging



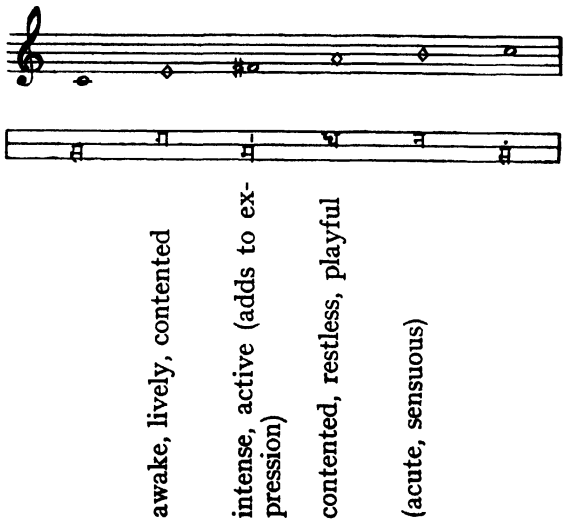
B(Ni), when brought in brings complexity and uncertainty



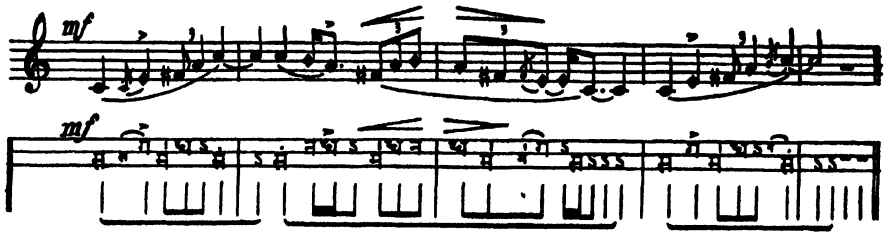
TETRACHORDS: (Scale analysis)



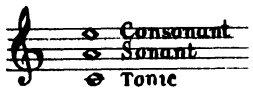
ŚHRUTIS: (Analysis of expression)

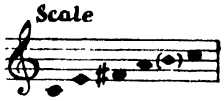


THEME (*Rūpā*):

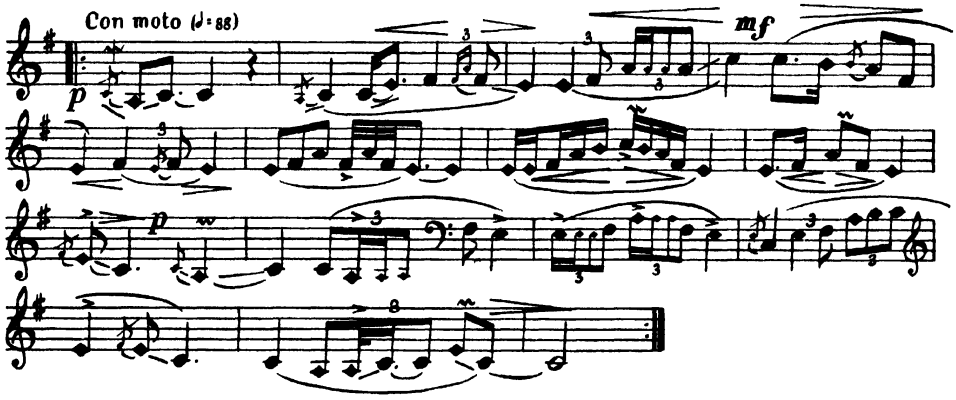


OUTLINE

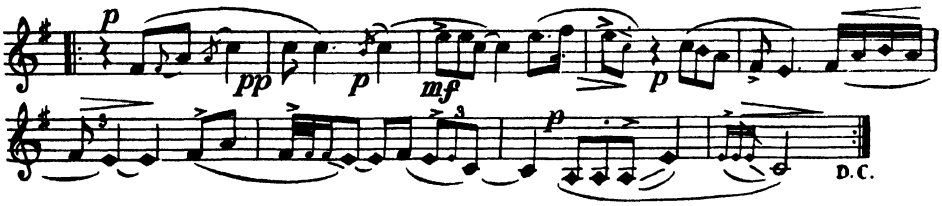




STHĀYĪ

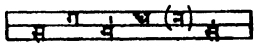


ANTARĀ



Scale

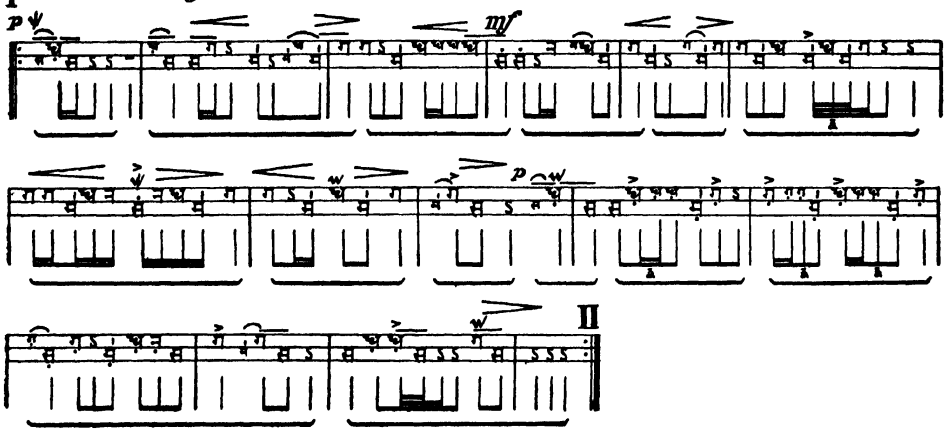
Vādī ध *Samvādī* ग



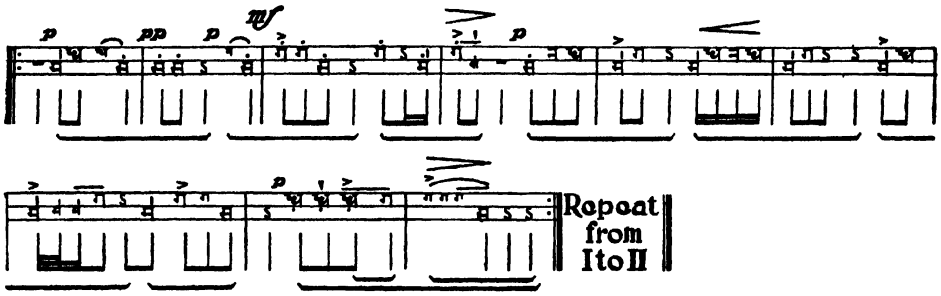
Mātrā 1 = 88

STHĀYĪ

I *lively*



ANTARĀ



VASANTĪ (VĀSANTI, VASANTĂ)

शिखण्डिबर्होच्चयबद्धचूडा (डः)
कर्णावतंसी कृतशोभनाम्रा (म्रः) ।
इन्दीवरश्यामतनुः सुचित्रा[1]
वसन्तिका[2] स्यादलि[3]मञ्जुलभ्रीः ॥

1: तनुर्विलासी । 2: वसन्तकः । 3: स्यात्फल ।

(*Rāgă Kalpadrumă* p 20 ; *Saṅgītă-Darpaṇă* 2, 71 ; *Śhivă tattvă Ratnākară* 6, 8, 105)

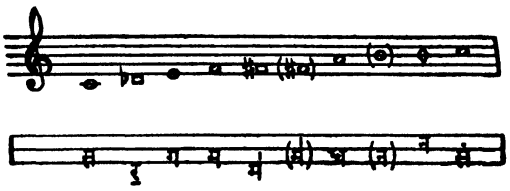
* With ear-rings of mango flower and a high diadem spread wide like the fan of a peacock, her indigo body dark like the black bee, lovely, voluptuous, fortunate, is Vasantī the darling of Spring.

शृङ्गारवनसमीपे नर्तन्तां युवतिजनकदम्बैश्च ।
शुकपिकशारियुक्तं ध्यायेन्मे मनसि सन्ततं वासन्तम् ॥

(*Rāgă Sāgară* 3, 17)

Parrots, Cuckoos and Shāri birds flutter about Vasantă, Lord of Spring, who dances in the garden of Love surrounded by lovely women. His image never leaves my heart.

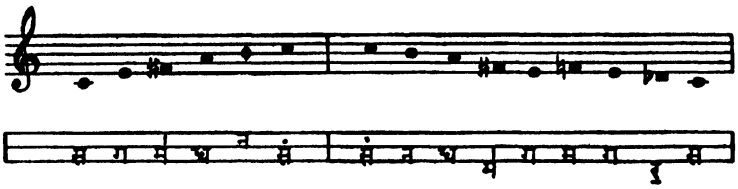
TUNING OF INSTRUMENT:



GROUP: Spring rāgăs

CLASS (*Jāti*): Auḍavă-Shaḍavă (Pentatonic in ascent, hexatonic in descent)

Āroha Ascent



Avarohă Descent

SONANT (*Vādī*): C(Sa)

CONSONANT (*Samvādī*): F♯ (Ma t.)

TIME OF PLAY: Spring time

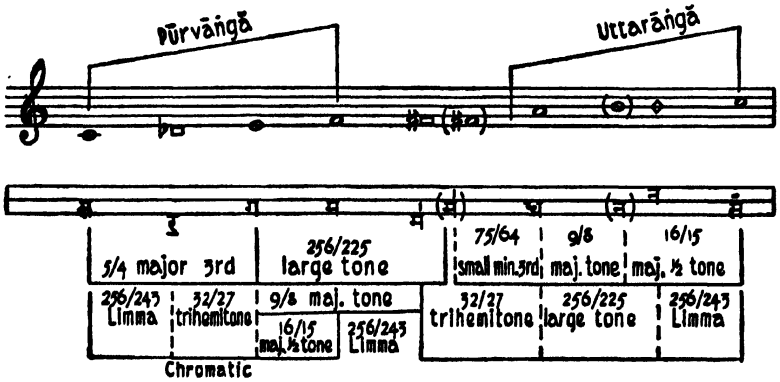
MODE TYPE (*Ṭhāṭ*): Pūrāvī

SCALE TYPE: Chromatic

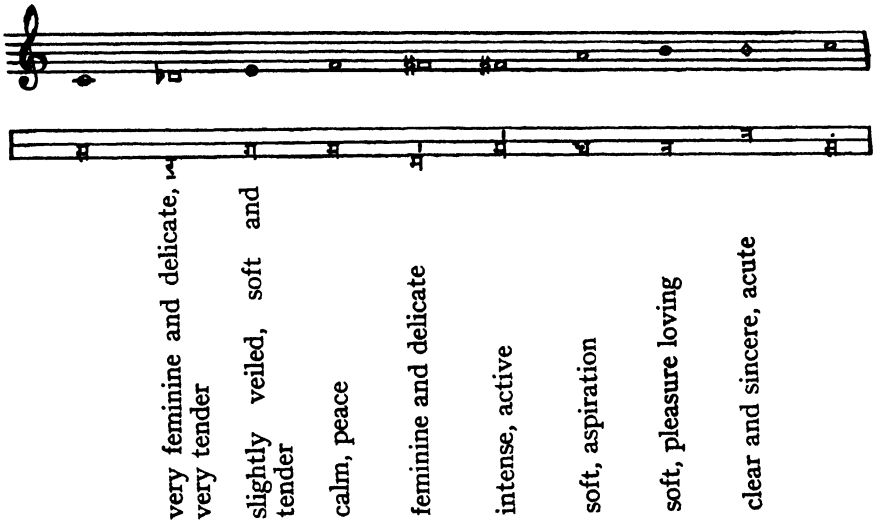
CHARACTERISTICS: no fifth (no Pa)

EXPRESSION: the feminine aspect of spring. F(Ma) and D♭- (Ri k.) are very womanly and delicate.
D♭-(Ri k.-) is very tender (and very prominent) in this rāgă. B_+ (Ni_+) is clear and sincere (B (Ni) would be hazy insincere) the use of both F natural (Ma śhuddhă) and F♯ (Ma tīvră) always accentuates the expression. The relation between D♭-(Ri k.-) and F natural (Ma) brings great delicacy. All melodic figures begin from E (Ga) and end on D♭-(Re k.-).

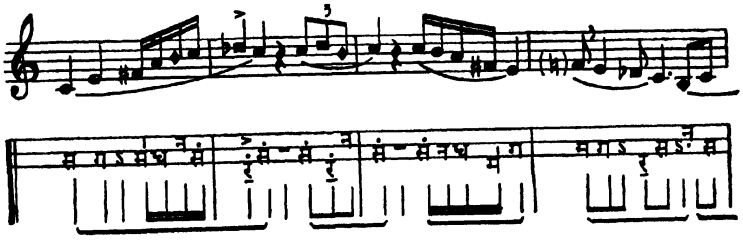
TETRACHORDS: (Scale analysis)

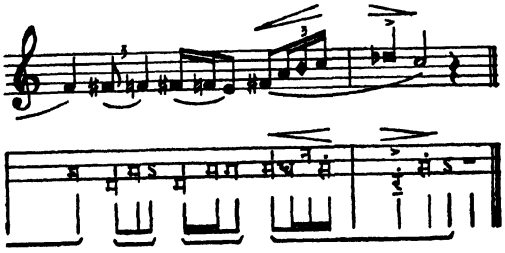


ŚHRUTIS: (Analysis of expression)

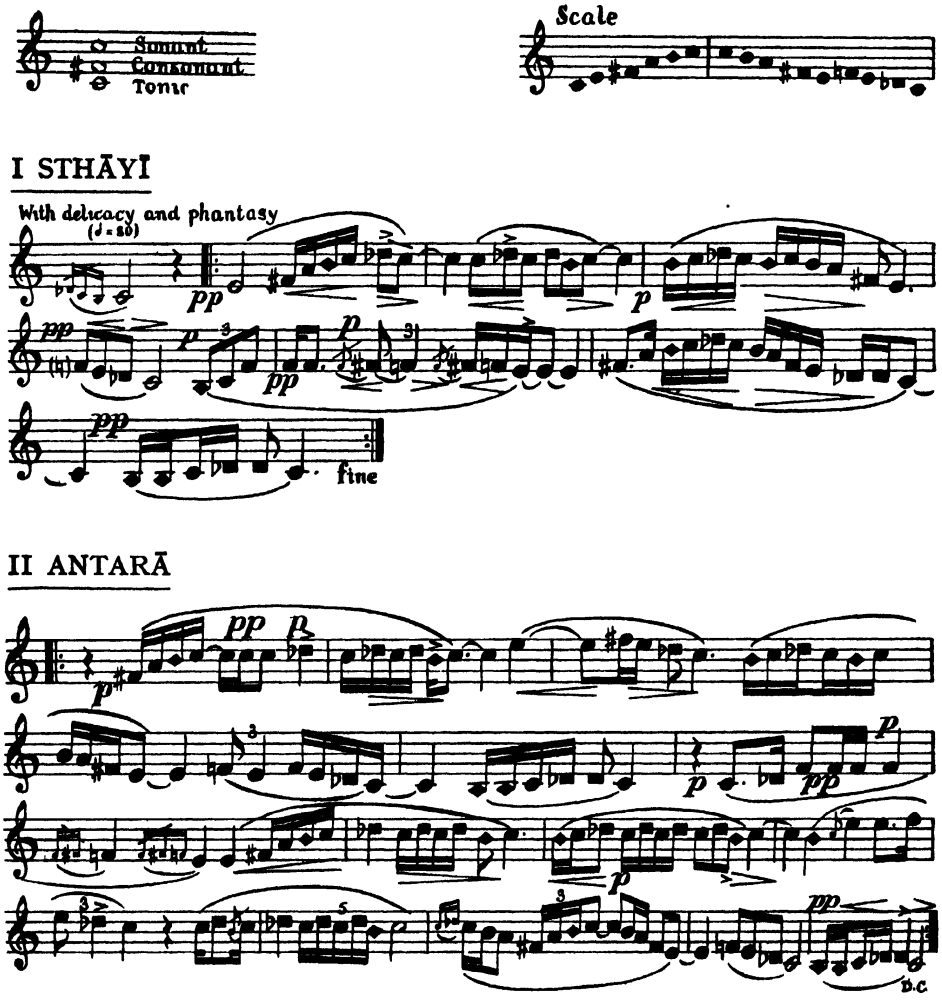


THEME (*Rūpā*):

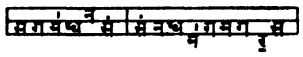




OUTLINE

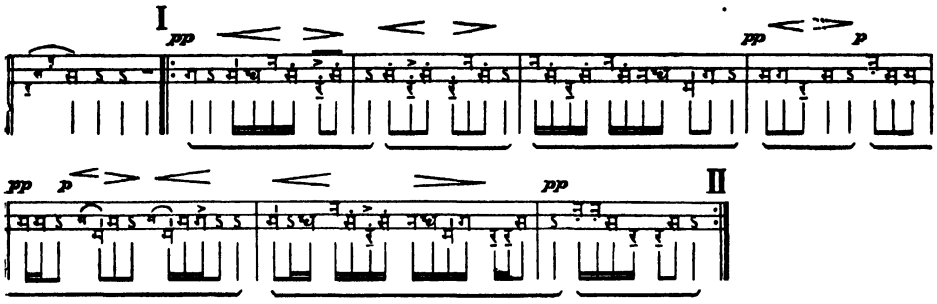

Sonant
Consonant
Tonic
Scale
I STHĀYĪ
With delicacy and phantasy
(♩ = 80)
fine
II ANTARĀ
D.C

Vādī Samvādī Scale

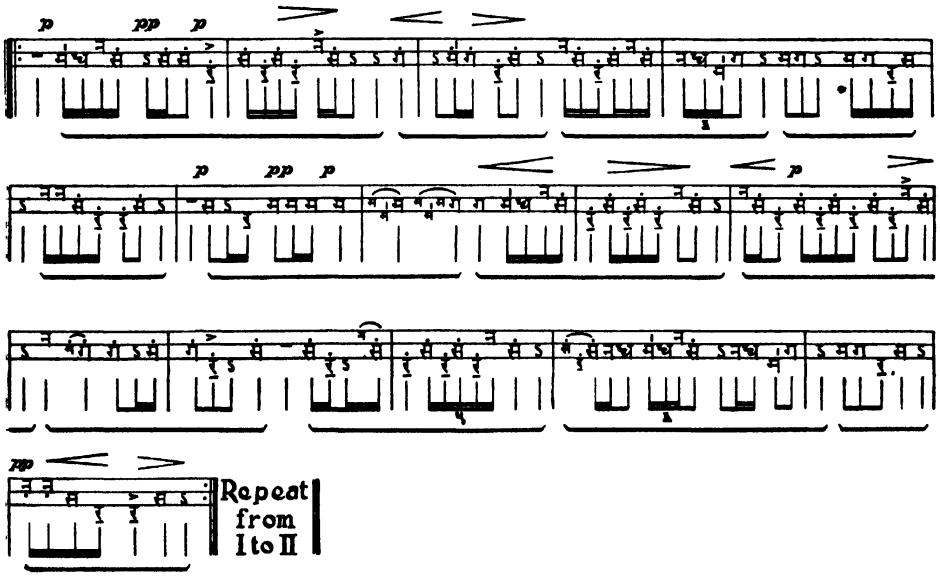


Mātrā 1=80

STHĀYĪ



ANTARĀ



XX RĀGĂS OF THE RAINY SEASON[1]

ŚHUDDHĂ (MALLĀR)

Mallārī Mallār

(गौ) गोरी कृशा कोकिलकण्ठ[1]नादा
गीतच्छलेनात्मपतिं स्मरन्ती ।
आदाय वीणां मलिना रुदन्ती
मल्लारिका यौवनदूनचित्ता ॥

1: रम्य ।

(*Saṅgītă Darpaṇă* 2, 77 ;
Śhivă tattvă Ratnākară 6, 8, 117)

* Pale and weak, her voice like the kokil singing, some cadence of the song reminds her of her lord. Clasping her lute, Mallārikā cries out in misery—heart-anguished with the pain of youth.

Malahārī

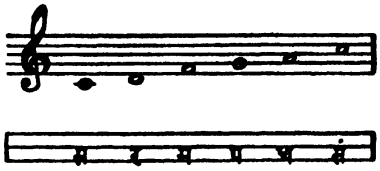
शरदम्बुदाभदेहां सुरतरुमूले निवासिनीं शुद्धाम् ।
शिवपूजापरतन्त्रीं शरदरविन्दां मलहारीं ध्याये ॥

(*Rāgă Sāgară* 3, 7)

I meditate upon Malahārī, who constantly worships Śhivă, the Lord of Sleep. Pure, She rests surrounded with the lotuses of the cool season below the divine tree of ages. Her pure, pale body has the glow of the winter clouds.

[1] The scales of Mallār (mid-year) always resemble those of Sāraṅgās (mid-day).

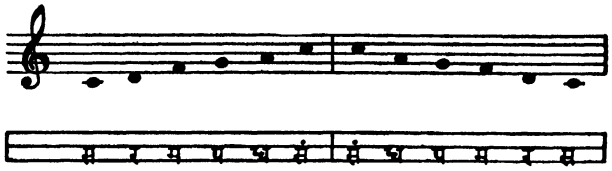
TUNING OF INSTRUMENT:



GROUP: Mallār (Rainy season)

CLASS (*Jāti*): Auḍavā (pentatonic)

Ārohā Ascent *Avarohā* Descent



SONANT (*Vādī*): Sa (C) CONSONANT (*Samvādī*): Ma (F)

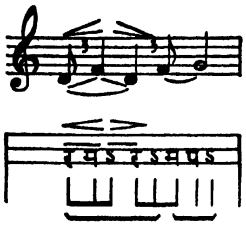
TIME OF PLAY: Rainy season

MODE TYPE (*Ṭhāṭ*): Bilāval SCALE TYPE: Chromatic

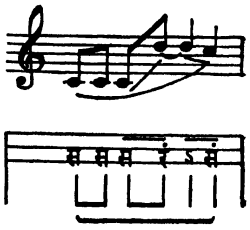
CHARACTERISTICS: no Ga (E) no Ni (B)

EXPRESSION: rains, monsoon. Manly. It is the less delicate of Mallārs. It has no flattened notes, hence no tenderness or melancholy. All the notes give a feeling of determination, even A(Dha) which is soft but without hesitation.

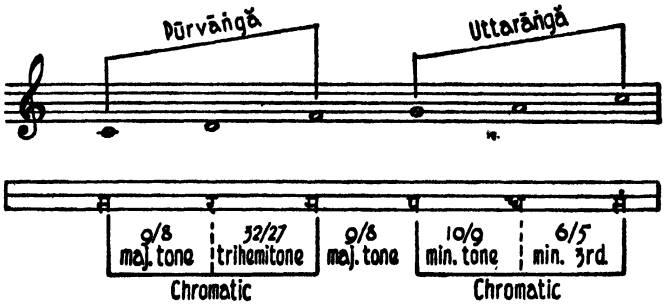
Expression of rains in all Mallārs



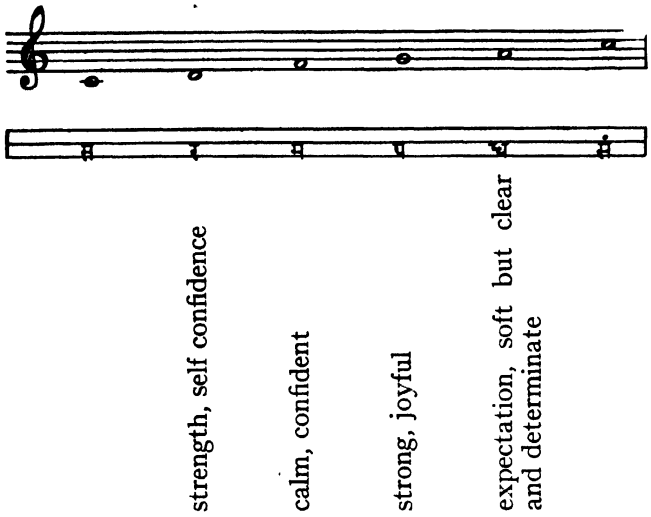
Lightning



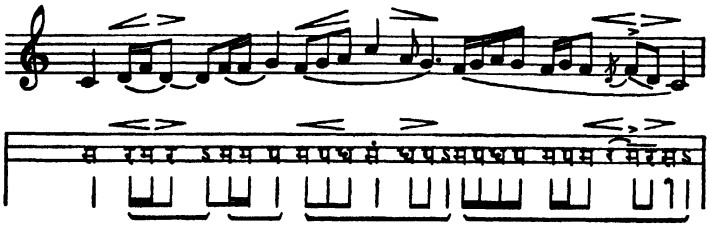
TETRACHORDS: (Scale analysis)



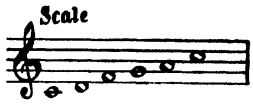
ŚHRUTIS: (Analysis of expression)



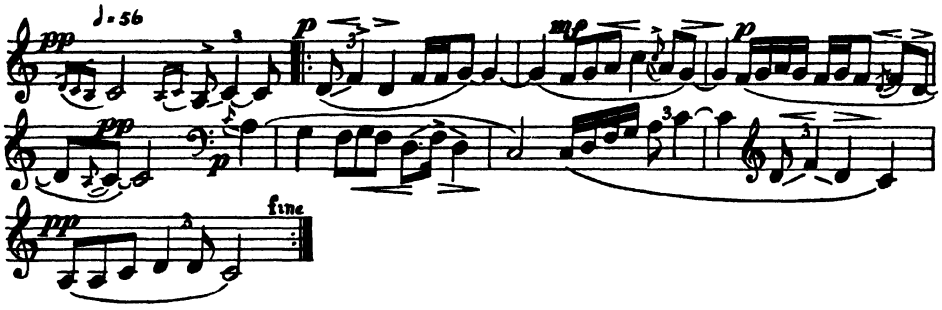
THEME (*Rūpă*):



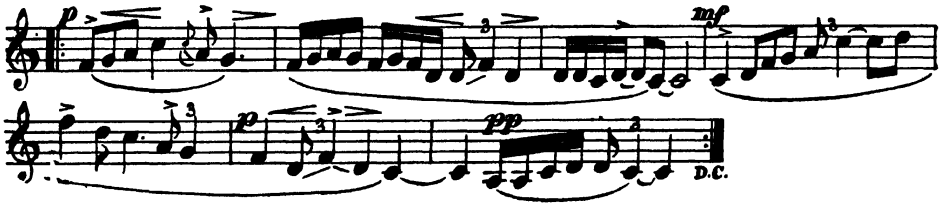
OUTLINE



STHĀYĪ



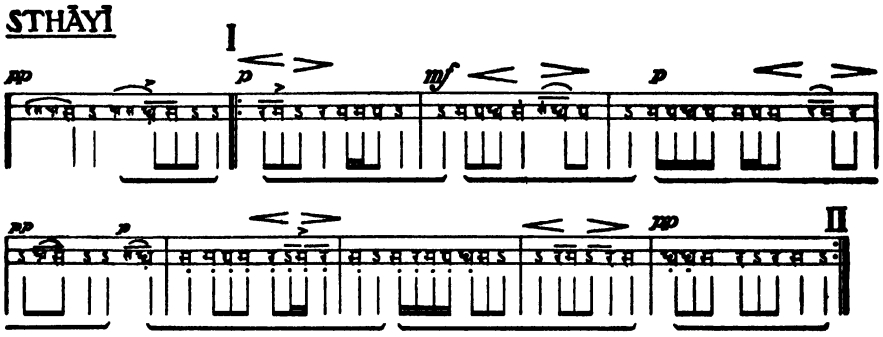
ANTARĀ



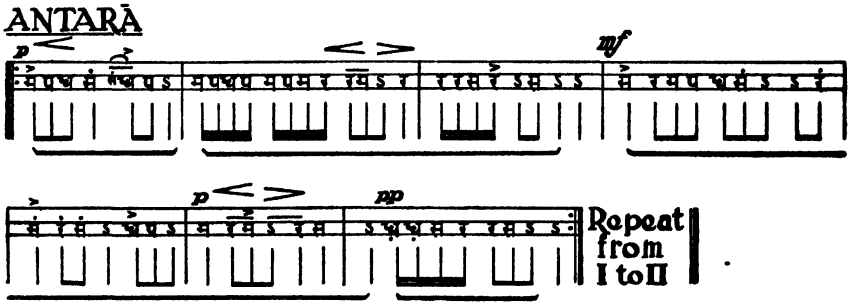
Vādī Samvādī Scale

Mātrā 1 = 56

STHĀYĪ



ANTARĀ



MEGHĂ (MALLĀR)

नीलोत्पलाभवपुरिन्दुसमानवक्त्रः[1]
पीताम्बरस्तृ[2]षितचातकयाच्यमानः ।
पीयूषमन्दहसितो घन[3]मध्यवर्त्ती
वीरेषु राजति युवा किल मेघरागः ॥

1: नीलः । 2: तृ । 3: द्रुम ।

(*Saṅgītă Darpaṇă* 2, 76 ;
Śhivă tattvă Ratnākară 6, 8, 119)

* The ancients tell of Meghă rāgă, lustrous like a blue lotus, the divine smile of his moon-like face is sweeter than ambrosia. Clothed in yellow in the midst of heavy clouds, he shines among the heroes. The thirsty Chātakă-birds that drink only raindrops, at the sight of him cry out for water.

MEGHĂ RAÑJINĪ

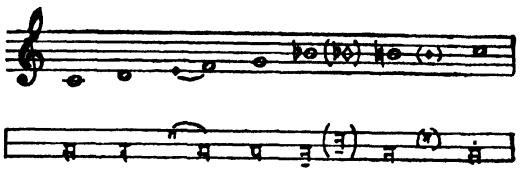
विद्युल्लताङ्गीं विबुधेन्द्रपूजासन्धानहस्तार्पितपुष्पमालाम् ।
नीलाम्बराडम्बरसन्नितम्बिनीं भजामि नित्यं घनमेघरञ्जीम् ॥

(*Rāgă Sāgară* 3, 3)

Ever should Meghă rañjinī be praised who brings flower garlands for the worship of Indra god of rains. Her body looks like lightning ; a blue veil enhances her beautiful hips.

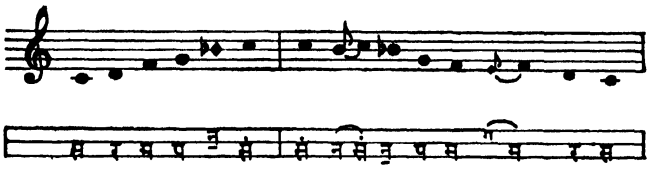
GROUP: (Rāgăs of the rainy season)

TUNING OF INSTRUMENT:



CLASS (*Jāti*): Auḍavă-Shaḍavă (Pentatonic-hexatonic)

Ārohă Ascent *Avarohă* Descent



SONANT (*Vādī*): Sa (C) CONSONANT (*Samvādī*): Ma (F)

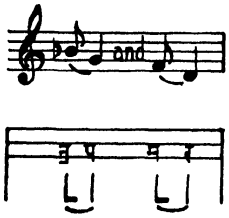
TIME OF PLAY: at night, or at all times during the rainy season

MODE TYPE (*Ṭhāṭ*): Khammājă SCALE TYPE: Chromatic

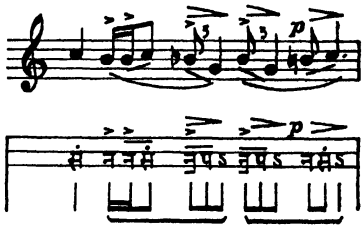
CHARACTERISTICS: no A(Dha); E(Ga) only used as ornament of F(Ma). Portamento (Mīḍă) between Ri and Pa (D and G).

EXPRESSION: monsoon, rains, commanding, deep, happy

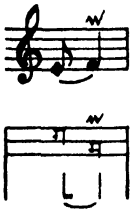
Rains (pleasing, calming)



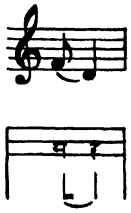
deep, commanding, happy:



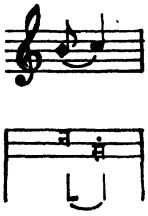
expectation



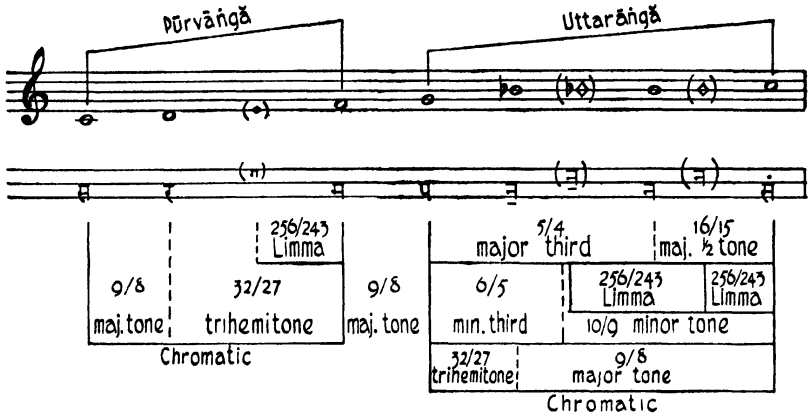
satisfaction



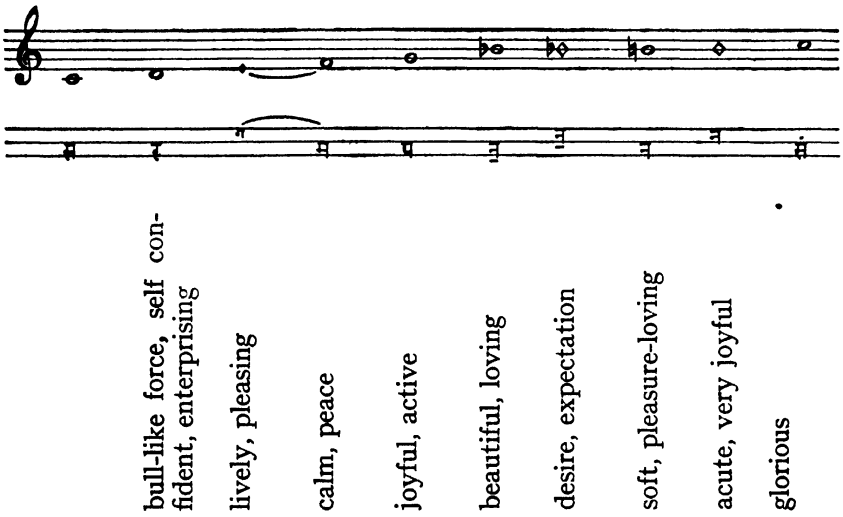
sharp, like the throwing of an arrow



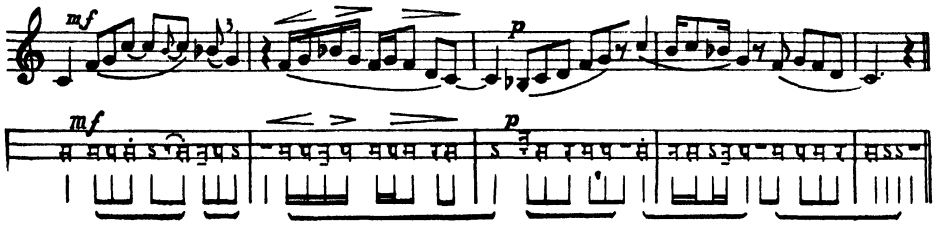
TETRACHORDS: (Scale analysis)



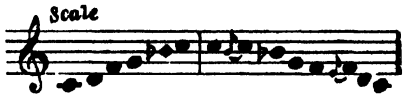
ŚHRUTIS: (Analysis of expression)



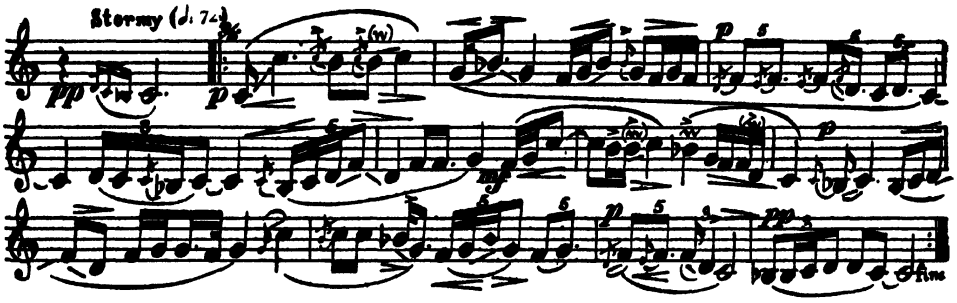
THEME (*Rūpā*):



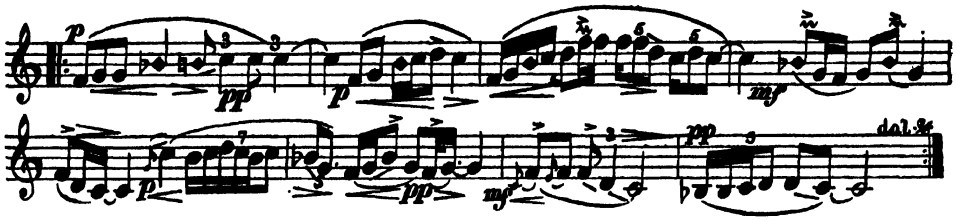
OUTLINE



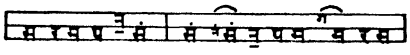
I STHĀYĪ



II ANTARĀ



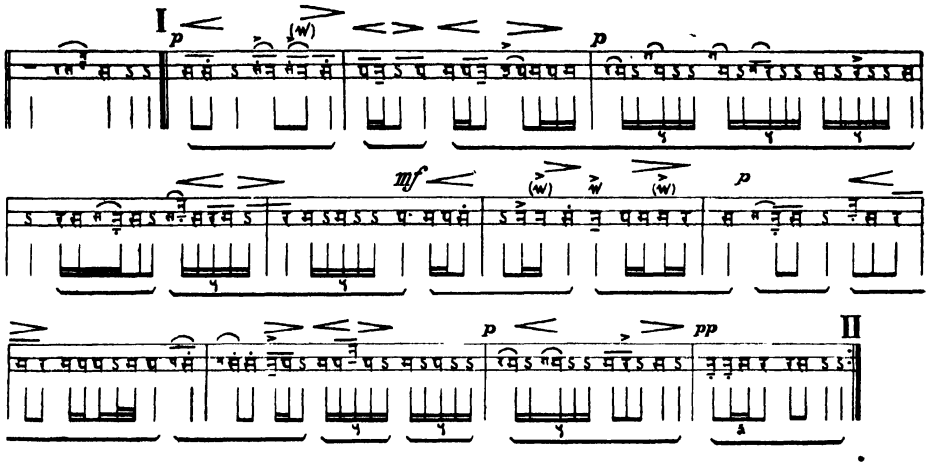
Vādī Samvādī Scale



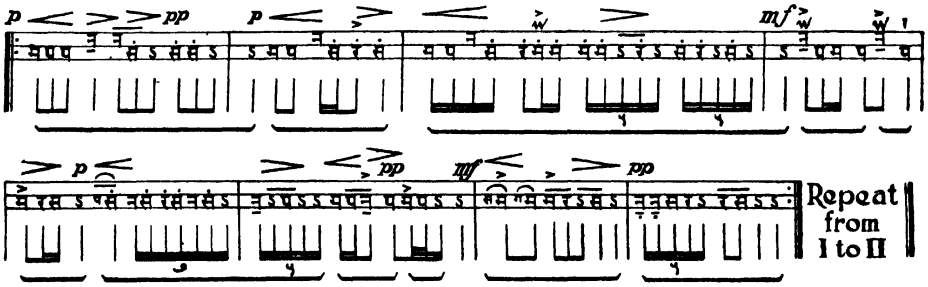
Mātrā = 72

STHĀYĪ

stormy



ANTARĀ



DISCOGRAPHY

RECOMMENDED RECORDINGS OF CLASSICAL INDIAN MUSIC

(from the UNESCO report on recorded Classical and Traditional Indian music by Alain Daniélou)

Selection I

Northern Indian Music: Instrumental (10 inch)

ABDUL AZIZ KHAN (Vichitrā Vīṇā)	*H.M.V. N6982*
ALI AKBAR KHAN (Sarode)	*H.M.V. N16741*
ALLA-UD-DIN KHAN (Sarode)	*Megaphone JNG 192*
ENAYET KHAN (Surbahār)	*Megaphone JNG5236*
BISMILLAH (Bhahadāī)	*H.M.V. N14560*
AHMED JAN TIRULCHVA (Tablā)	*H.M.V. N15906*
CHHOTA KHAN (Sārangī)	*Megaphone JNG 11*

Selection II

Northern Indian Music: Vocal (12 inch)

ABDUL KARIM KHAN	*Columbia BEX260*
FAIYAZ KHAN	*Hindusthan HH1*
KESARBAI KORKAR	*H.M.V. HQ2*
OMKARNATH THAKUR	*Columbia BEX270*

Selection III

Northern Indian Music: Vocal (10 inch)

GULAM ALI KHAN (Baḍé)	*Columbia VE5052*
GULAM ALI KHAN (Baḍé)	*Hindusthan H886*
OMKARNATH THAKUR	*Columbia GE3132*
OMKARNATH THAKUR	*Columbia GE3144*
ROSHANARA BEGUM	*Columbia VE5047*
VISHMADEVA CHATTOPADHYAYA	*Megaphone JNG449*
VISHMADEVA CHATTOPADHYAYA	*Megaphone JNG960*
FAIYAX KHAN	*Hindusthan H1156*

Selection IV

Northern Indian Music: Instrumental (10 inch)

ABDUL KARIM KHAN (Vīṇā)	*Columbia GE17505*
ALI AKBAR KHAN (Sarode)	*H.M.V. N16781*
ALLA-UD-DIN KHAN (Sarode)	*Megaphone JNG924*
ENAYET KHAN (Sitār)	*Megaphone MCC72*
MOHAMMAD SHARIF (Vichitrā Vīṇā)	*H.M.V. N14792*
RAVINDRA SHANKAR (Sitār)	*H.M.V. N20027*
VILAYAT HUSSAIN KHAN (Sitār)	*Columbia GE3344*
BISMILLAH (Shahnāī)	*H.M.V. N14564*

Selection V

South Indian Music: Instrumental (10 inch)

T. N. RAJARATNAM PILLAI (Nāgasvaram)	*Columbia CA720*
T. R. MAHALINGAM (Flute)	*Columbia GE6389*
SANJIVA RAO (Flute)	*Columbia GE968*
VEENAI DHANAM (Vīṇā)	*Columbia GE980*
VENKATASWAMI NAIDU (Violin)	*H.M.V. N8970*
GOPINATH'S PARTY (Kathākali)	*H.M.V. N18958*

Selection VI

South Indian Music: Instrumental (10 inch)

T. R. SANJIVA RAO (Flute)	*Columbia GE6274*
VEENAI DHANAM (Vīṇā)	*Columbia GE981*
VEENAI DHANAM (Vīṇā)	*Columbia GE982*
MANNARKUDI K. SAVITRI (Gottuvādyam)	*Columbia GE6540*
VENKATASWAMI NAIDU (Violin)	*H.M.V. N8971*
T. N. RAJARATNAM PILLAI (Nagasvaram)	*Columbia CA731*

Selection VII

South Indian Music: Vocal (10 inch)

MUSIRI SUBRAHMANYA AYYAR	*Columbia LBE57*
RAMANUJA IYENGAR, ARIYAKUDI	*Columbia A106*
SHRINIVASA IYER, SEMMANGUDI	*Columbia VE62*
D. K. PATTAMAL	*Columbia GE6203*
M. S. SUBBULAKSHMI	*H.M.V. N18680*
N. C. VASANTAKOKILAM	*H.M.V. N18817*

Selection VIII

South Indian Music: Vocal (12 inch)

G. N. BALASUBRAHMANYA	*H.M.V. HT123*
N. S. SUBBULAKSHMI	*H.M.V. HT116*

Selection IX

South Indian Music: Vocal (10 inch)

MUSIRI SUBRAHMANYA AYYAR	*Columbia LBE30*
D. K. PATTAMAL	*Columbia GE6173*
M. S. SUBBULAKAHMI	*H.M.V. N18234*
N. C. VASANTAKOKILAM	*H.M.V. N18219*

Selection X

Songs of Rabindranath Tagore

TUMI KI KE BOLI CHHABI (Pankaj Mullick)	*Columbia VE2524*
VASANTE KI SHUDHU KOVALA (Shāntidévă Ghosh)	*H.M.V. N27614*
HE NIRUPAMA (Hemanta Mukherjee)	*Columbia GE2873*
JAGA JAGA ALASA (Hemanta Mukherjee)	*Columbia GE7502*
OGO BADHU SUNDARI (Amitā Sén)	*Hindusthan H866*
CHINILE NA AMARE KI (Amitā Sén)	*Hindusthan H279*

Selection XI

Tibetan Music

The Offering of the 10th (Monks of the Maru Monastery)	*H.M.V. N16622*
The Lion of the Moon (Kyumu Lunga Troupe)	*H.M.V. N16623*
The Nests of the Birds (Lhasa Orchestra)	*H.M.V. N16624*
Lady, bright as the sun (Kyumu Lunga Troupe)	*H.M.V. N16678*
The Sea Goddesses (Lhasa Orchestra)	*H.M.V. N16679*
Nor-Sang Trang-Sum (Lhasa Orchestra)	*H.M.V. N20020*